HOME MOVIE

Robert Altman's Back With a Sly Hollywood Satire

By Jeanie Kasindorf

CLUB SCOUTING

You Can Actually Eat at Some of These Hot Spots

By Gael Greene

ISLAND GIRL

Staten Island's Rep. Molinari Makes Her Mark

By Rebecca Mead

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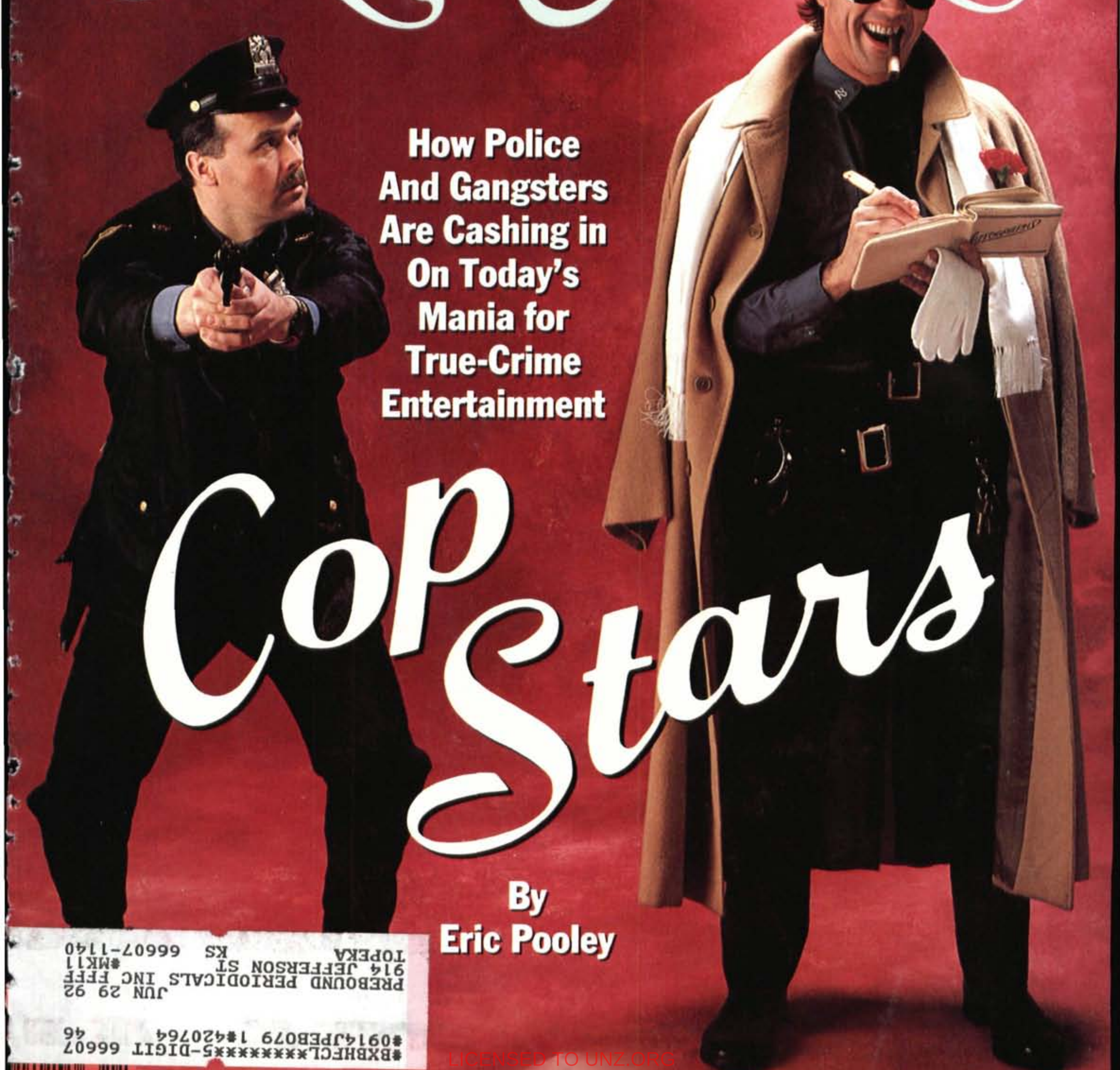

How Police And Gangsters Are Cashing in On Today's Mania for True-Crime Entertainment

Cop Stars

By
Eric Pooley

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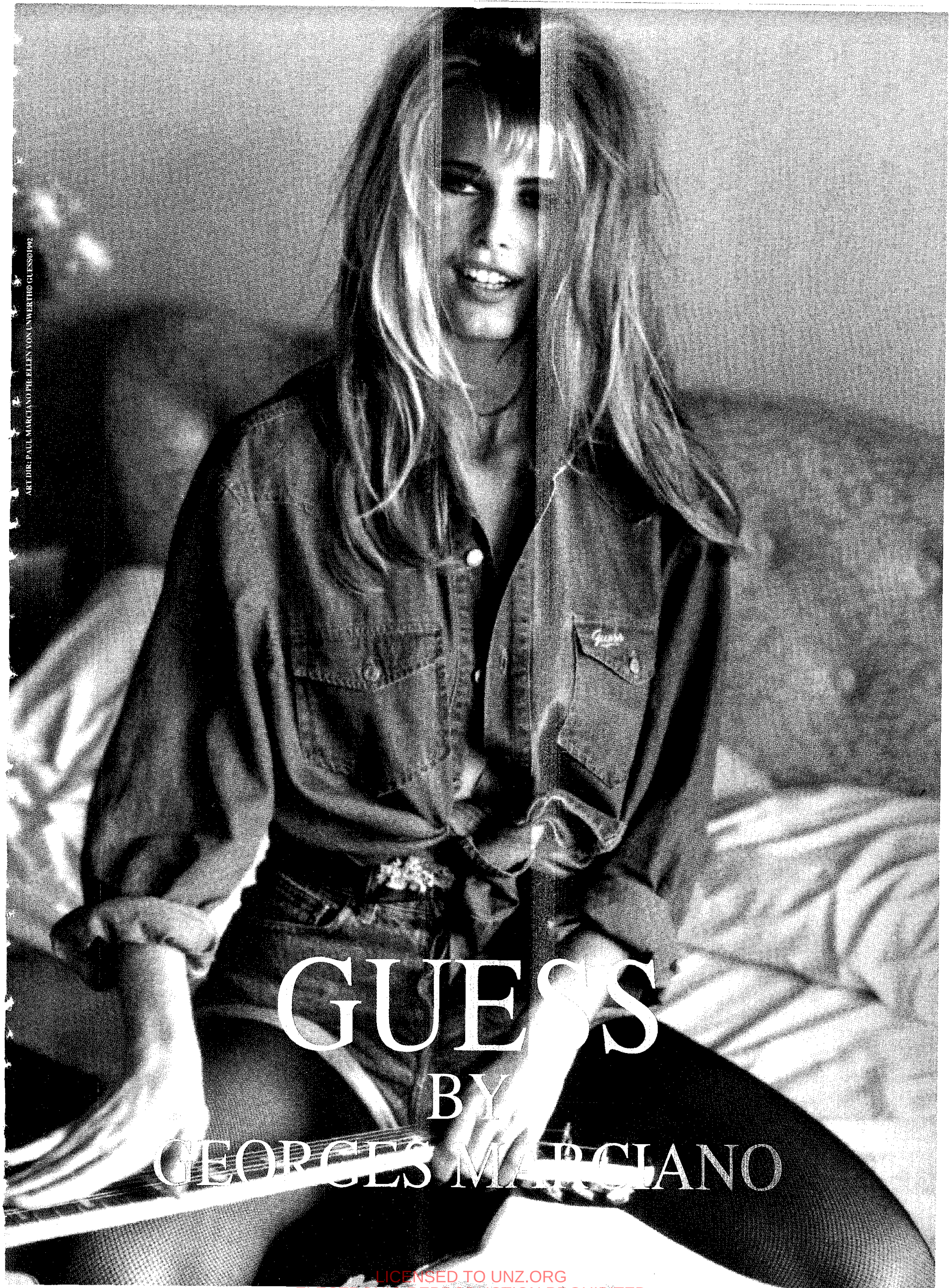
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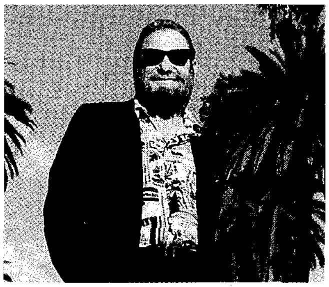
BY ERIC POOLEY



Crime pays—on the tube, at the pictures, in softback. From *America's Most Wanted* to *A Current Affair,* the new cinéma-vérité leaves nothing to the imagination. It's all about evil: real cops chasing real robbers. *Live* arrests, *actual* footage, *true* confessions. The reality arts are incentives for lawmen; these days, arrests become mini-series. Thugs win, too. Goodfellas (like Henry Hill, above) retire as creative consultants; ne'er-do-wells get residuals. That's infotainment.

50 Home Movie

BY JEANIE KASINDORF

It's the year's hottest film. And you haven't seen it. Cher turns up. So do 64 other stars and twinkies—to skewer Hollywood. Next month, Robert Altman unspools *The Player,* his satire of movieland. In the seventies, Altman, now 67, was Mr. *M*A*S*H.* But the industry disowned him. He fled to the fringe, and is back with a vengeance.

56 Island Girl

BY REBECCA MEAD

Molinari—the name to trust on Staten Island. The latest incarnation is one Susan Molinari, congresswoman. The Republican representative, 33, comes from a long line of public officials. But she's her own person, and loudly splits with the party on abortion. (Protesters call her a "baby killer.") Seven years ago, at 27, Molinari became the youngest City Council member ever. Now she looks 23, wears denim shirts, and keeps the accent.

64 Club Scouting

BY GAEL GREENE

What is this thing called supper club? It's romance in hard times, soft lights and schmaltz. Gael Greene forks back to the forties—and tackles New York's best boîtes.

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Cover: Photograph by Marty Umans.
Stylist: Daphne L. White. Grooming: Jill Evelyn Bloomer. Models: left, Officer John Rice; right, Michael C. Mahon from Bookers, Inc. Cashmere overcoat from Sulka; Pasha pen from Cartier; gloves and silk scarf from Paul Stuart; Porsche Design sunglasses from Myoptics. Backdrop, Sandro La Ferla. Inset photos: left, James Hamilton; center, James McGoon; right, Brian Coats.

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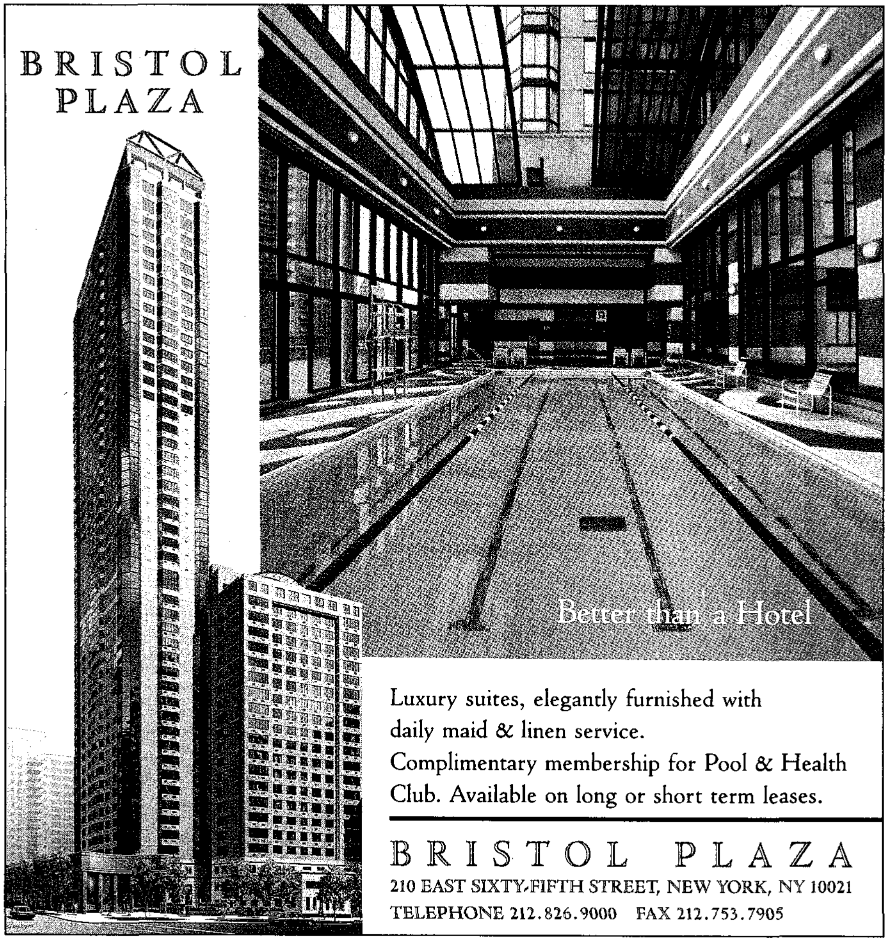

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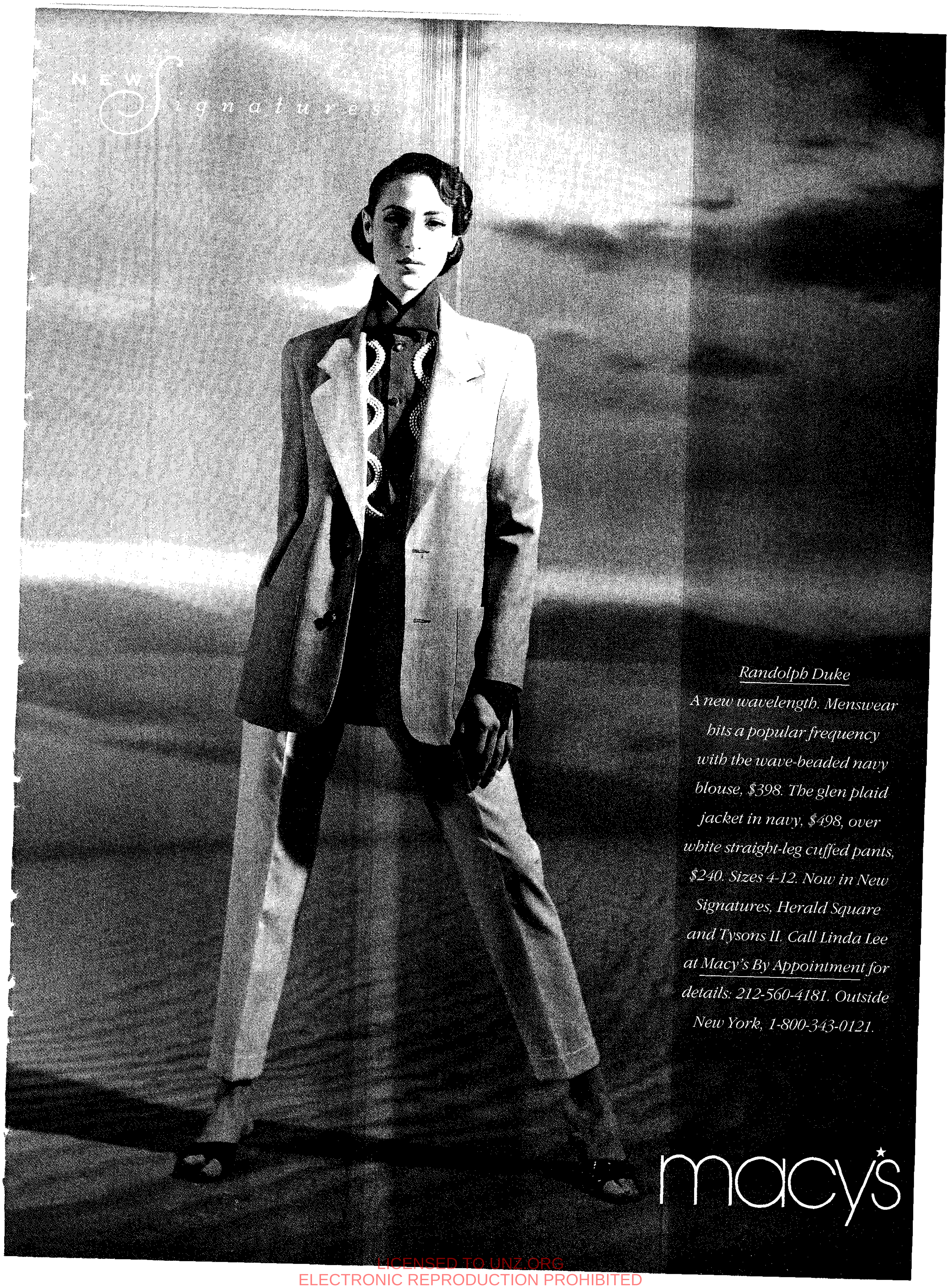
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Randolph Duke

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LETTERS

Love Letters

ON JANUARY 23, 1989, YOU PUBLISHED MY letter criticizing your "New York Romance" issue for omitting homosexual romance. I had written about the love I witnessed while conducting therapy with a gay couple, Dick and Bob. They continued to work on their relationship for years, until Bob died of AIDS. Now I congratulate you for your cover article "Love Stories for the '90s," by Dinitia Smith [February 17]. The courage to love displayed by Spencer Cox, who is HIV–positive, and Mike Isbell is inspiring for heterosexuals as well as homosexuals.

Patrick Suraci, Ph.D.
Manhattan

I'D LIKE TO BELIEVE THAT DINITIA SMITH DID not mean to be exclusionary with her article "Love Stories for the '90s." However, a love story between two women was glaringly and obviously omitted. How unfortunate that a magazine that is supposed to reflect our city and the lives of its inhabitants helps perpetuate the fallacious concept that women are invisible. If Smith's article is to be truly reflective of our New York, there needs to be an addendum. I, for one, would gladly regale her with stories of women who "dared to go it together" in a city of prejudice, peril, and, of course, passion!

Jeanne Nicolosi
Manhattan

AFTER READING YOUR VALENTINE ISSUE, I felt compelled to write. I, too, have a love story to tell.

Two years ago, I was driving to the station to take my usual train into Manhattan. As I parked, I saw a truck hit another parked car. The driver of the truck got out and started to write a note. As I walked to the train, I suddenly stopped and wrote down the truck's license plate. That evening when I got off the train, I went over to the car and saw that the door was smashed in and the truck driver hadn't left a note. So I left a note with the truck's license-plate number and my own name and phone number. The owner of the car, Mark, called for additional information. He asked me to introduce myself if I ever saw him by his car.

One month later, I was walking off the train and the person walking behind me asked if I was Kathleen. I said yes, and he told me he was Mark. I asked him how he knew it was me, and he said he had spotted the initials on my briefcase. He asked me to lunch the following week, and then to dinner. This past October, we were married.

Instead of a bride and groom on top of the cake, we had a train station with a truck hitting a car.

Kathleen A. Harrison
Linden, N.J.

The Error of Our Ways

BECAUSE OF AN EDITING ERROR, A LETTER published in *New York* on February 24 did not accurately state my views.

It may be possible, as cited by Colette Dowling in "Rescuing Your Child From Depression" [January 20], that a large segment of the population suffers from a group of related psychiatric disorders. I take issue with the tendency to reduce such a "devastating disease of mankind" solely to a question of neurotransmitter imbalances. It is very rare indeed for one single factor to be responsible for a disease. In recognition of this, most American psychiatrists are taught a biopsychosocial model of health and illness. Unfortunately, there is a strong tendency in psychiatry toward polarization so that one is either biologically oriented or psychodynamically oriented.

While this may do little harm in research, a more balanced perspective is crucial to understanding and treating patients and to dealing with public-health issues.

Jeffrey Rubin, M.D.
Manhattan

Conduct Unbecoming

I CAN'T BELIEVE WHAT JOE KLEIN IS SAYING in his article "The Bimbo Primary" [February 10]. He seems so enamored of Bill Clinton, so reverent about him, so apparently desperate to see a Democrat in the White House that he's willing to excuse even possible dishonesty on the part of the candidate. It doesn't surprise me that Klein is too enlightened and sophisticated to be bothered by anything so trivial as adultery, but c'mon—lying to the public, to the people one wants to serve? Clinton doesn't deny it's his voice on the tapes—he even apologizes to Mario Cuomo for the ethnic slur. If he never had an affair with Gennifer Flowers, then what is he telling her to deny, what does he mean when he says there are no pictures, and why does he seem so envious of the *unmarried* Bob Kerrey? Never mind, says Klein. Anyone who would make an issue of Clinton's apparent lying is either a "twerp" or—look out, here comes that "M" word—a "moralist." Is your political pundit truly reflecting mainstream think-

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ing here? Is this how low we've sunk in our standards, in our judgment of proper conduct, in our expectations of those who would lead us?

Jack Tarzik
Brooklyn

IF GENNIFER FLOWERS IS A "BIMBO" AND "A failed cabaret singer if ever one walked the earth," then what does that make Bill Clinton? "An accused adulterer" who performs with "grace under pressure"? Wow, "accused adulterer" is about as menacing as weak dishwater. And if it's okay for a politician, including a president, to stray—after all, *everyone* knows that boys will be boys—with whom is he supposed to stray? I mean, if that "failed cabaret singer" Gennifer Flowers is a "bimbo," would Whitney Houston be acceptable? Madonna? Jackie O? Just what is a "bimbo"? One who strays with a politician, or one who strays with a politician and talks about it? And why was that "solid, decent" Bill Clinton schmoozin' and laughin' over the phone with a "bimbo," anyway?

"There really *should* be a 'zone of privacy.' Anyone who would tell us whom he philandered with probably isn't discreet enough to be president." Is Klein referring to the "zone of privacy" JFK enjoyed while he "philandered" with Judith Exner, who was simultaneously "philandering" with a reported Mafia boss and who was also used by both men as a go-between?

Katharine Gould Myers
Painted Post, N.Y.

WHO THE BLOODY HELL IS THIS COMPLACENT salon pundit Joe Klein to tell Americans that Paul Tsongas (or anyone else) is "painful" to watch; that he "sounds uneasy"; that he "looks as if he's just bitten into a lemon"; that he "seems unable to transcend" his cancer and therefore has "less weight" than Joe Klein has been programmed to think a presidential candidate should have ["The National Interest: Missing in Action," February 17]? If anything in this scene is painful to watch, it is the unceasing supply of exquisitely tooled journalistic androids such as Joe Klein who debase their own technical competence by their inability to sense the humanity of people such as Paul Tsongas. I watched on C-SPAN as this graceful, brave man handled a fractious town meeting in New Hampshire with luminous candor, theoretical consistency, and—my God—even humor! I turned off my set feeling truly *moved,* for perhaps the first time in a generation, by the eloquence of a presidential candidate. I thought of Edward R. Murrow's praise of Churchill: "He mobilized the English language and sent it into battle."

Ron Powers
Middlebury, Vt.

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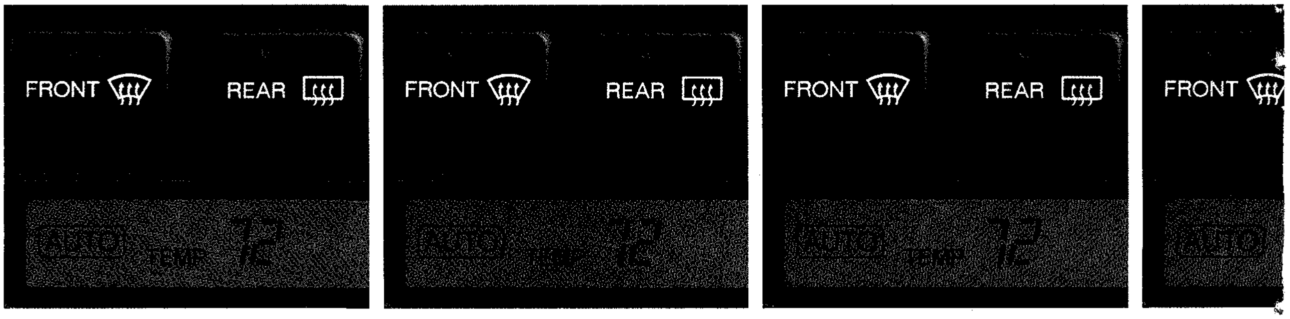
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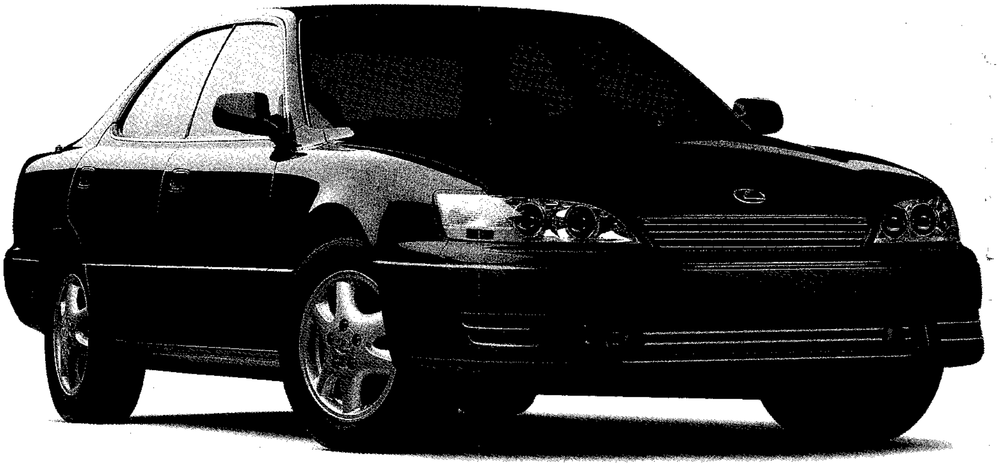

The ES 300

Plus ça change, plus c'est la même chose, the more things change, the more they remain the same. Lexus engineers are firm believers in this quip, at least when it comes to the way the automatic climate control of the Lexus ES300 sports sedan operates.

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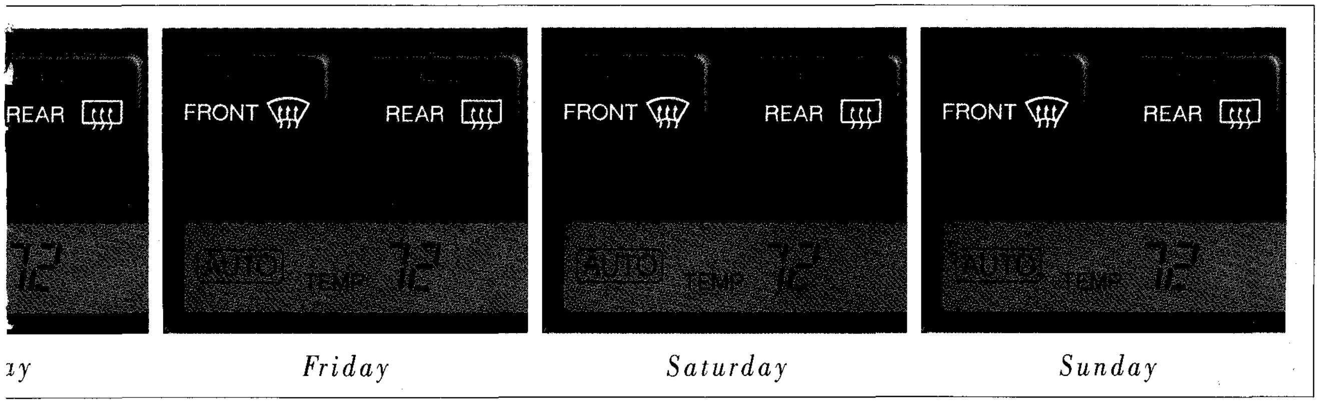

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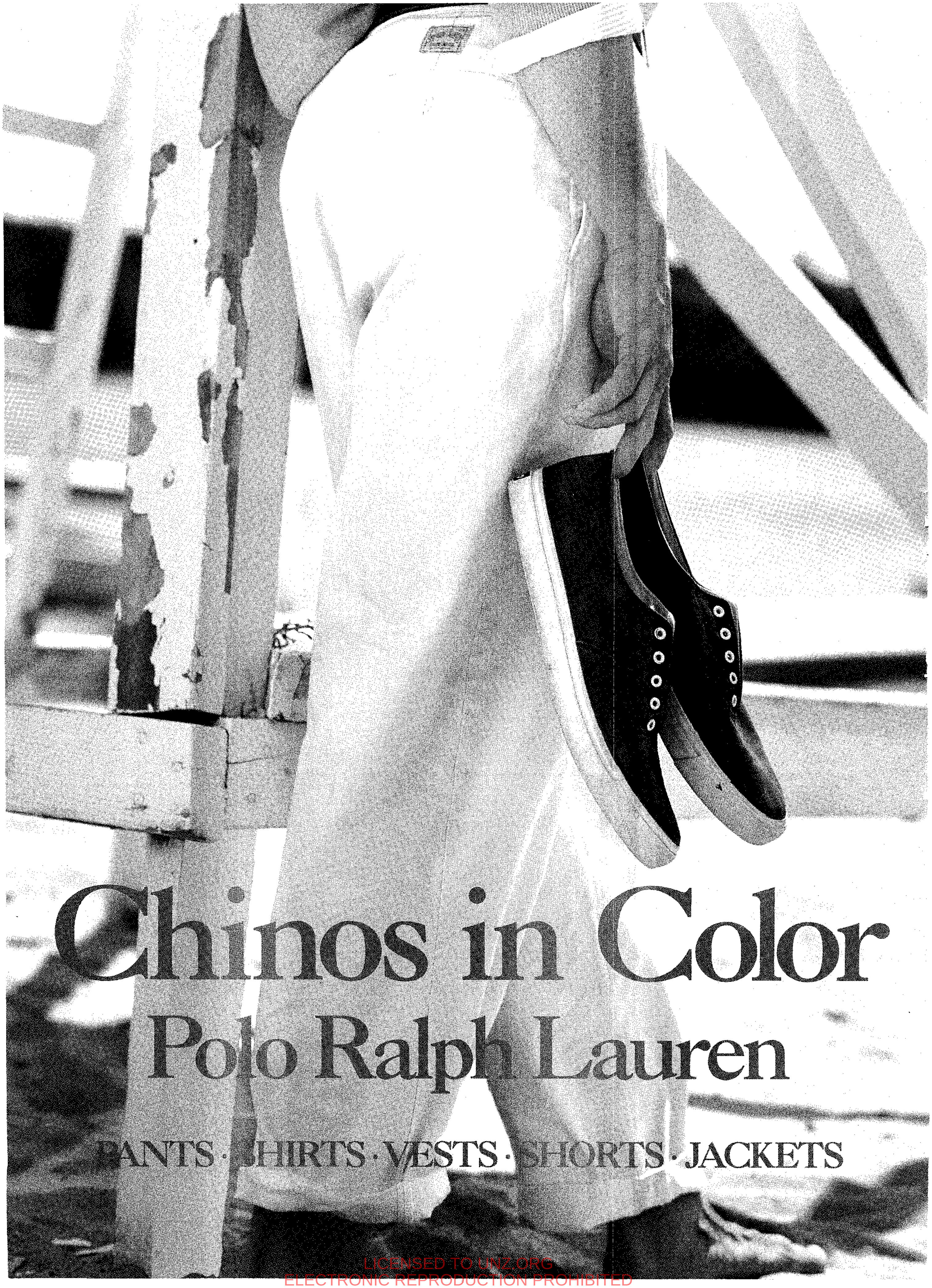
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

DICK REDUX...A BUILDING BATTLE...PRINCESS OF *TIDES* IN PRINT?...INDIAN AFFAIRS

RAVITCH READYING '93 MAYORAL RUN?

Richard Ravitch isn't bowing out of the political arena yet. The former head of the Metropolitan Transportation Authority was trounced in his 1989 bid for mayor and was recently hired as CEO of the Major League Baseball Player Relations Committee. "He's got a polling firm testing the waters to see how he'd do as a Republican candidate for mayor of New York in the 1993 race," says a source. Ravitch ran as a Democrat in the last election. "So right now," says the source, "we have an eclectic bunch considering the Republican ticket: Rudy Giuliani, Andrew Stein, [businessman] David Cornstein, and Ravitch." Ravitch didn't return calls.

WARRING MUSEUMS BURY THE HATCHET

Did the National Museum of the American Indian recently try to solicit donations by attacking the American Museum of Natural History?

Late last year, Richard West, the director of the Indian museum, sent a letter to prospective members that recounted a visit he had made to the Natural History museum as a boy. " 'Why,' I asked, 'do they show Indians next to the mammoths and dinosaurs?' " wrote West. "My father [replied], 'I believe they must think we, too, are dead.' "

In response, George Langdon Jr., the president of the Natural History museum, dashed off a sharply worded letter to the president of the Smithsonian, which incorporated the Museum of the American Indian in 1989. "I consider [this] to be a grave breach of common courtesy and professional behavior," wrote Langdon, who characterized West's letter as an attempt to "raise funds for one cultural institution by 'bashing' another."

Both sides now contend the spat is behind them. "He's looking forward to a constructive working relationship with Mr. West," says a spokeswoman for Langdon.

Says West, "[The letter] was really intended as a commentary on the way museums 40 years ago looked at Indians. We pulled the piece from our membership package. Our intention was certainly not to criticize."

MACKLOWE'S TOWER TEES OFF TENANT

A power struggle is causing a flap at Harry Macklowe's luxury high-rise Metropolitan Tower. In papers filed recently, Fred Howard, a former member of the board of the West 57th Street condominium building, is charging that the 1991 election meeting for the board was unfair, and he's asking that the results be overturned. Howard wouldn't comment on the dispute.

"The allegations were found to be groundless by two sets of our attorneys," says a representative of the building. "The Metropolitan Tower is a wonderful structure, but every building has one or two disgruntled tenants."

SWIFTY TROLLING TO HOOK BARBRA BOOK

Agent Irving "Swifty" Lazar has been shopping around a hot property: Barbra Streisand's autobiography. One source says the price being discussed is in the range of $4 million to $5-million. Lazar has approached at least four publishing houses, says a source, and Michael Korda, the powerful Simon & Schuster editor, is among those interested in acquiring the book.

"I'd be reluctant to discuss that," says Korda. "It's ongoing." When asked if he was talking to Lazar about it, Korda would say only, "I talk to Swifty every day. Sometimes twice a day."

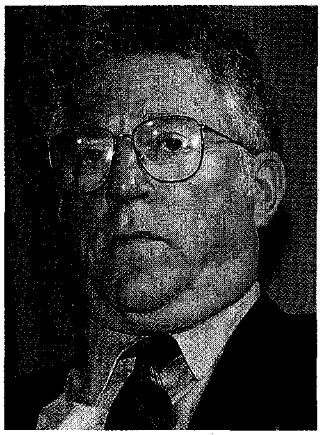
The problem, says another insider, is that Streisand hasn't committed to writing the book. "Swifty's sniffing around," says the source. "If he gets an offer that's good enough, then he'll try to talk Streisand into doing it." Lazar angrily denied the story. "That's not true," he said. "I'm not shopping it. She's not doing it." When asked if he had presented the idea to some editors, he said, "I didn't talk about *bupkis*. . . . I talk to lots of people about lots of things. . . . I don't know why the f--- I called you."

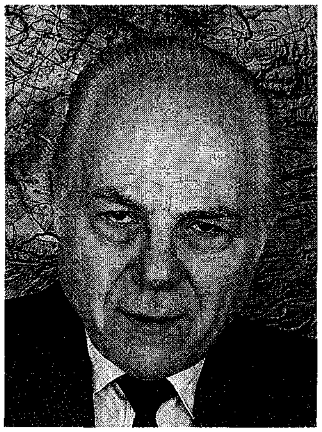
ASSOCIATE EDITOR: DEGEN PENER

OFFIT AND ABEND ON AGAIN

Dr. Martin Abend and Sidney Offit may be squaring off on television again. For a decade, the team held heated debates—with Abend on the far right and Offit on the left—on Channel 5's ten o'clock news. Now they're making a pilot for WPIX-TV (Channel 11).

Abend, who's a professor of political geography at Jersey City State College, says, "We're talking about how and when to do this." Says Offit, a writer, a teacher, and the curator of the George Polk journalism awards, "This is a mo-


RICHARD RAVITCH


DR. MARTIN ABEND

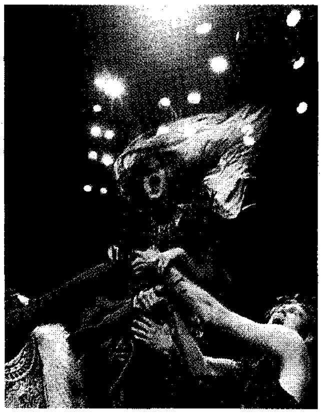
BARBRA STREISAND

Photographs: top, Michael Hirsch/Gamma-Liaison; center, James Hamilton; bottom, Adam Scull/Globe Photos.

POINT, COUNTERPOINT...VOICE BOXING...BOOK BRIEFS...PUSHING PARKAS...SPLIT ENDS

A SCENE FROM *NORTHERN EXPOSURE*

MARLA MAPLES



THE 1967 *HAIR*

ment when we really need to hear from the left."

"We'll pit them against each other on issues of current interest," says WPIX news director John Corporon. He expects the debates to run on Saturday's ten o'clock news beginning later this month.

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PHONING AT THE MOUTH AT *STONE*

Some people who called *Rolling Stone* magazine recently heard a shocking voice-mail message. Sources say that staffers at the biweekly are questioning whether it was the work of a disgruntled ex-employee.

"They just let an employee go, and she was very upset," says one source. "Over the weekend, someone changed the outgoing voice-mail recording of [executive editor] Bob Wallace's assistant." The message made allegations about an office affair and also made a joke about editor and publisher Jann Wenner. Says a spokesman for *Rolling Stone,* "There was someone laid off, not fired. She was disturbed about the news. There was some type of disgruntled phone message left on the voice mail, but we don't know for a fact who put it there." He would not comment on what it said.

NORTHERN EXPOSURE: THE WARDROBE

Get ready for a craze in black-and-red-plaid hunting jackets. The producers of *Northern Exposure* are bringing out a line of clothing based on the hit TV show about life in rustic Alaska.

The producers have talked to a number of clothing manufacturers to produce items like cotton parkas and flannel shirts. Earlier this year, a collection of clothing inspired by the *thirtysomething* cast became available through the mail.

A *Northern Exposure* spokeswoman wouldn't elaborate on the plans.

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HAIR FOR KIDS FRAZZLES THE RIGHT

Teenagers won't be exposed to the play *Hair*—thanks to pressure from morality groups. Developer Abe Hirschfeld planned a revival of the 1967 musical, with special performances for schoolchildren. When word reached members of the Family Defense Council and Morality in Media, they wrote letters of protest. The Family Defense Council called *Hair* "foul" and "vile," and a representative of Morality in Media expressed concern about "a play glamorizing the depravities of the sixties."

"I love *Hair,*" says Hirschfeld, who still plans to produce the play later this year, although the performances for students under eighteen have been canceled. "These letters have some merit." He adds that he is eager to attract young audiences to the theater. "Today, when you go to a play, the average age in the theater is almost deceased."

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S&S SIGNS MORE SALLY Q.; UNDER THE HOOD

IN LIKE QUINN: Sally Quinn, the former Washington *Post* writer who is married to Ben Bradlee, the paper's retired editor, is close to signing a deal to write two more books for Simon & Schuster, says a source. Quinn's *Happy Endings*—about passion and power in Washington journalism and politics—was published by the company late last year. The source says one of Quinn's books is a historical novel tentatively called *Porto Bello.* Quinn couldn't be reached, and S&S wouldn't comment.

STEERING DEAL: In a heated auction last month, Doubleday signed up a book on the auto industry by top Wall Street analyst Maryann Keller. A source says the final deal was "well into the six figures." Keller's book, *Collision,* will be published next fall and will argue that three auto companies will dominate the industry by the end of the decade, but the new Big Three will be GM, Volkswagen, and Toyota.

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NEWS AND NOTES FROM ALL OVER

SOAP ON A ROPE: Marla Maples isn't joining the cast of *Loving* after all. The aspiring actress has been in talks with ABC producers for a month about joining the soap, but a source says she has just nixed the deal. "She had contractual differences," says the insider. Maples wouldn't comment, and ABC says, "We asked her to do it, but she had a schedule conflict."

MORE SYBARITES SIGN UP: Isabella Rossellini and Tatiana von Furstenberg, the daughter of Egon and Diane von Furstenberg, are the latest to pose for Madonna's erotic-photo project, says a source. The singer's cast of characters already includes Vanilla Ice and Naomi Campbell.

SURF OR TURF: Prix Fixe co-owner Terrance Brennan is opening a new restaurant this week. Steak Frites, in the former Espace space at 9 East 16th Street, will serve a very limited menu—Black Angus rib-eye and a fish du jour.

GONE BUT NOT FORGOTTEN: Robert Maxwell may be dead, but Rupert Murdoch's 20th Century Fox still isn't advertising in the *Daily News.* The studio originally pulled its ads when the paper was sold to Maxwell last year.

Photographs: top, Ben Mark Holzberg/CBS; center, Judie Burstein/Photoreporters; bottom, Martha Swope.

The World Of

PALOMA PICASSO

PALOMA PICASSO WILL BE HERE TUESDAY, MARCH 10TH

to introduce her first Bed Linen Collection and autograph a poster of her design. Meet this world-famous designer 11:30 am to 12:30 pm on 2, Riverside Square, New Jersey; 2 pm to 3 pm on 7, New York.

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PALOMA
PICASSO
INTERVIEW
BY GINA M.
IADEROSA

INTER

You are best known for your jewelry, accessories, fragrance, and eyewear. There seems to be a specific vision consistent in each of these areas. Where do you get your inspiration?

I get quite a bit of inspiration from things I learn in my own work. For instance, if there is a certain trick of the trade I learn while designing a handbag, I try to translate that into another area of design. This gives me an edge, because to me, design is only one part of the process. Execution is just as important to me as design. I need to know how each design functions.

As far as design inspiration specifically, I think there is no steadfast rule. For me, it is a combination of things: people, architecture, color, some idea that has been on my mind for a while, or even something that is quite opposite of what I would do myself.

Is there a certain philosophy you work by?

I believe in consistency and longevity. Several years ago my husband, Rafael Lopez-Cambil, had the idea to create a company to showcase my designs. Rafael's background was theatrical so his was very much an artistic vision, not a business one. Because his plan was so ambitious, I was at first very hesitant and it took him almost two years to convince me to do this. The wonderful thing is that our company has been a real team effort. There's a balance that exists between us and that makes for a successful partnership and really, a great love story.

We believed then, and still do, that the customer needs to feel a relationship between everything I design, no matter what area that might be. The customer should be able to feel as though they know the person behind the design. For instance, my "kiss" motif, sometimes referred to as the "x's", is found in my accessories, jewelry, home designs, and eyewear. What I like about this motif is that it is a modern symbol for a romantic message. The customer must be able to trust the quality of the products. The reason for both the excellent craftsmanship and quality in my designs is that Rafael and I spend time overseeing the technical aspects in every area.

with

VIEW

As for longevity, I design things that can be a part of your life much longer than most. For instance, I have never heard of a woman throwing out an old silk scarf, yet at some point in her life, there are clothes that just have to go. What I am doing is giving my customers tools to play with, to create with, rather than dictating a total look. And, as I always say, there is a blonde sleeping inside of me and at times I design for her too!

In what areas of home design will you be expanding?

Right now I am designing china, crystal, silverware, and a collection for the bed and bath. Next will be decorative fabrics and wallcoverings, although I am already in the advanced stages of design. I really enjoy designing for the home.

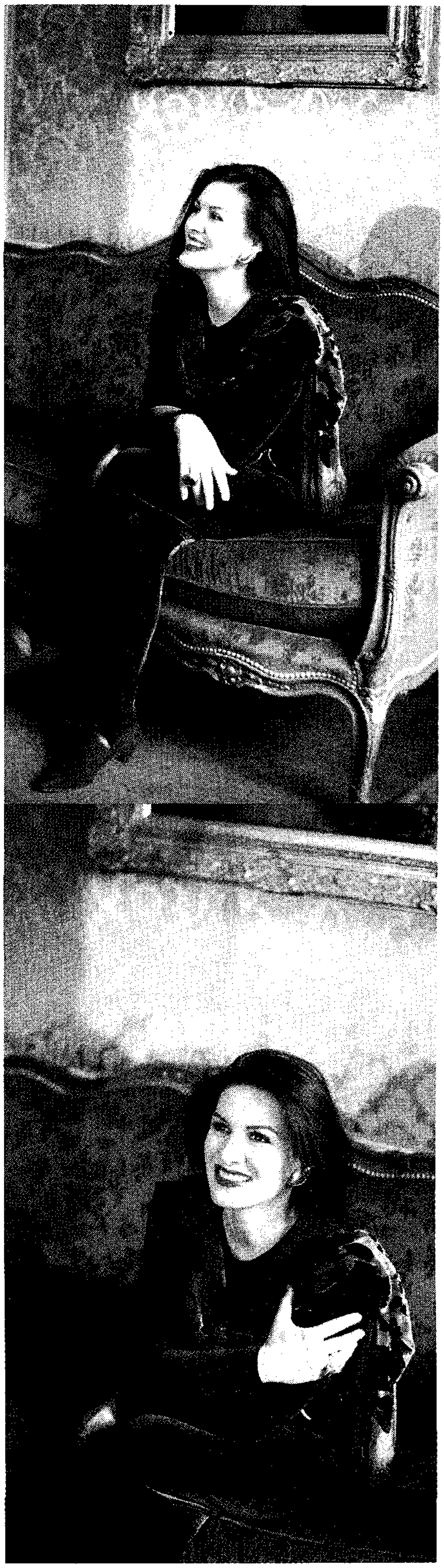
You have a distinctive aura, a definite style.
Can you define your sense of style?

The idea of contrast is very important to me. I like marrying the impossible; playing with things that do not necessarily go together and making them live with each other side by side. Unexpected combination is consistent in all my work. Personally, I enjoy simple things. It's the way I mix them that makes them look new or different.

Everything you design seems to fit your own lifestyle.
Can you describe your lifestyle?

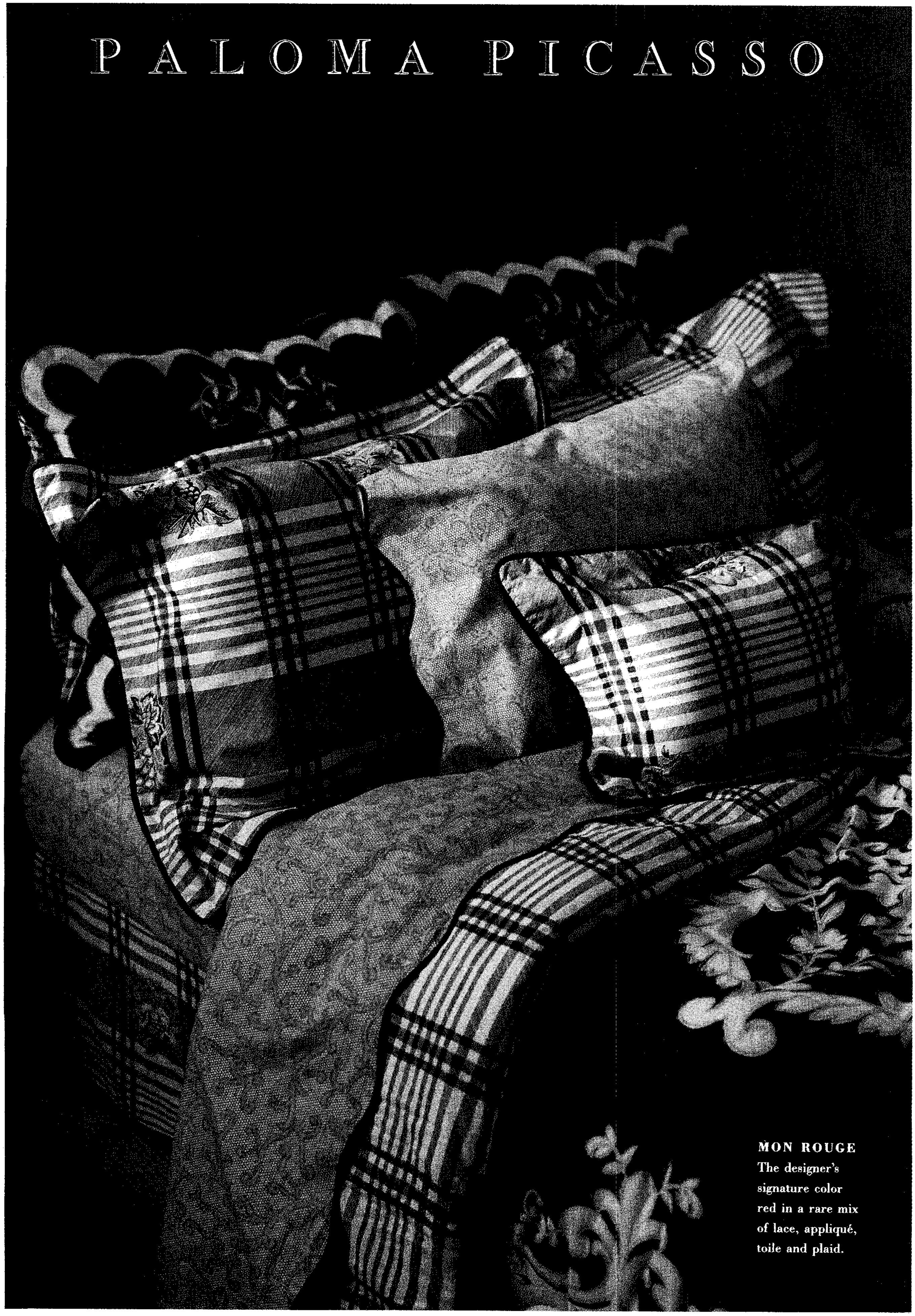
It's really indescribable, because every day can be extraordinarily different. It is not unusual for Rafael and me to be in four different countries in the same week. We spend a lot of time on airplanes and in hotels. I pack only one suitcase and can achieve so many different looks by accessorizing. I always say accessories are essential.

Through my designs, I create an ambience of what my life should be. I am my first customer yet I like to share my secrets with others. When I created my ideal lipstick, Mon Rouge, I had to share it, and now it is the ideal lipstick for thousands of women.

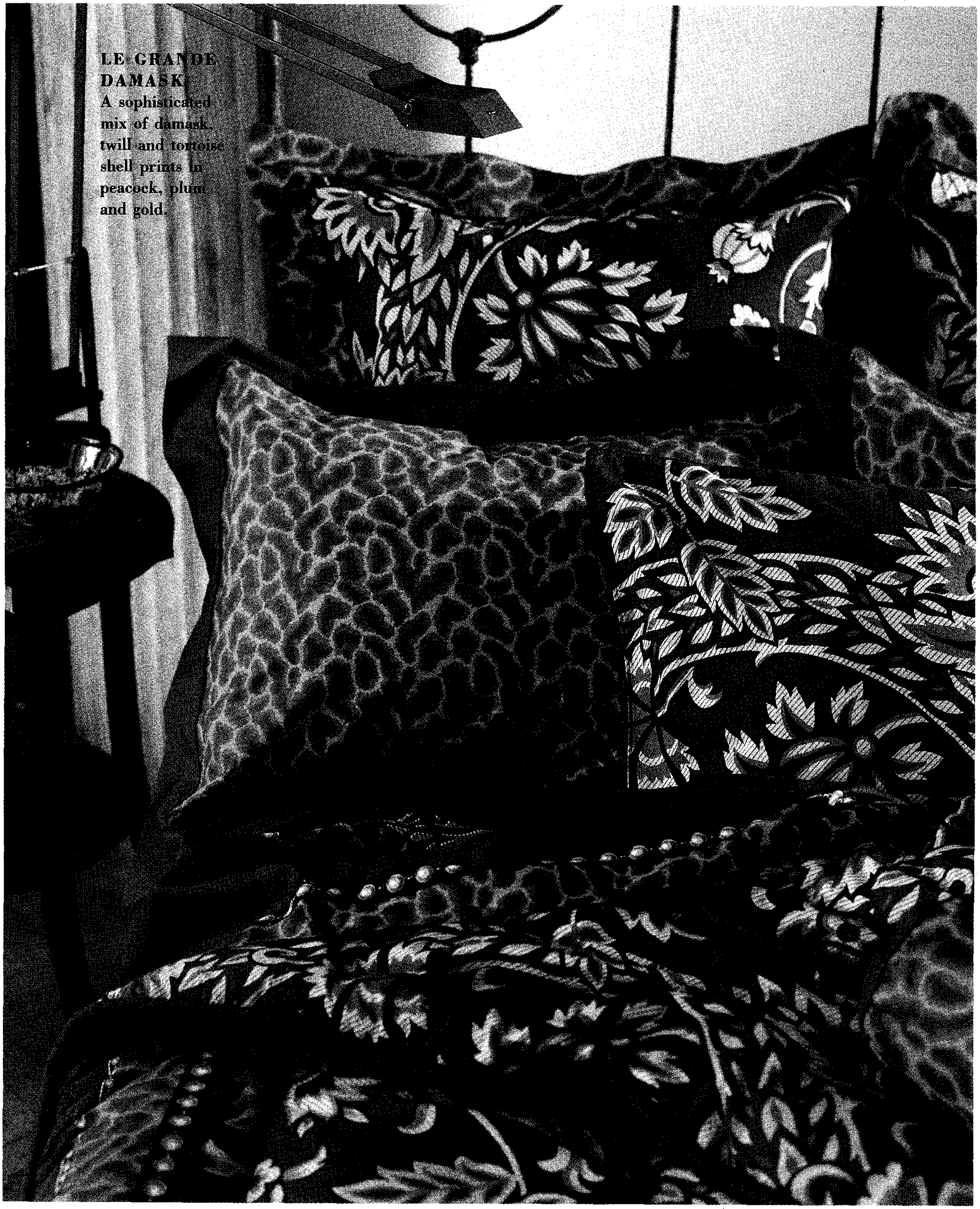


PALOMA

PALOMA PICASSO



MON ROUGE
The designer's
signature color
red in a rare mix
of lace, appliqué,
toile and plaid.


LE GRANDE DAMASK.
A sophisticated mix of damask, twill and tortoise shell prints in peacock, plum and gold.

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First and exclusively ours, her first dream designs. Luxurious 250-thread pima cotton sheets, 24.95-61.95; cotton comforters, 159.95-289.95; accessories, 49.95-149.95. On 7, New York. And in all our stores.

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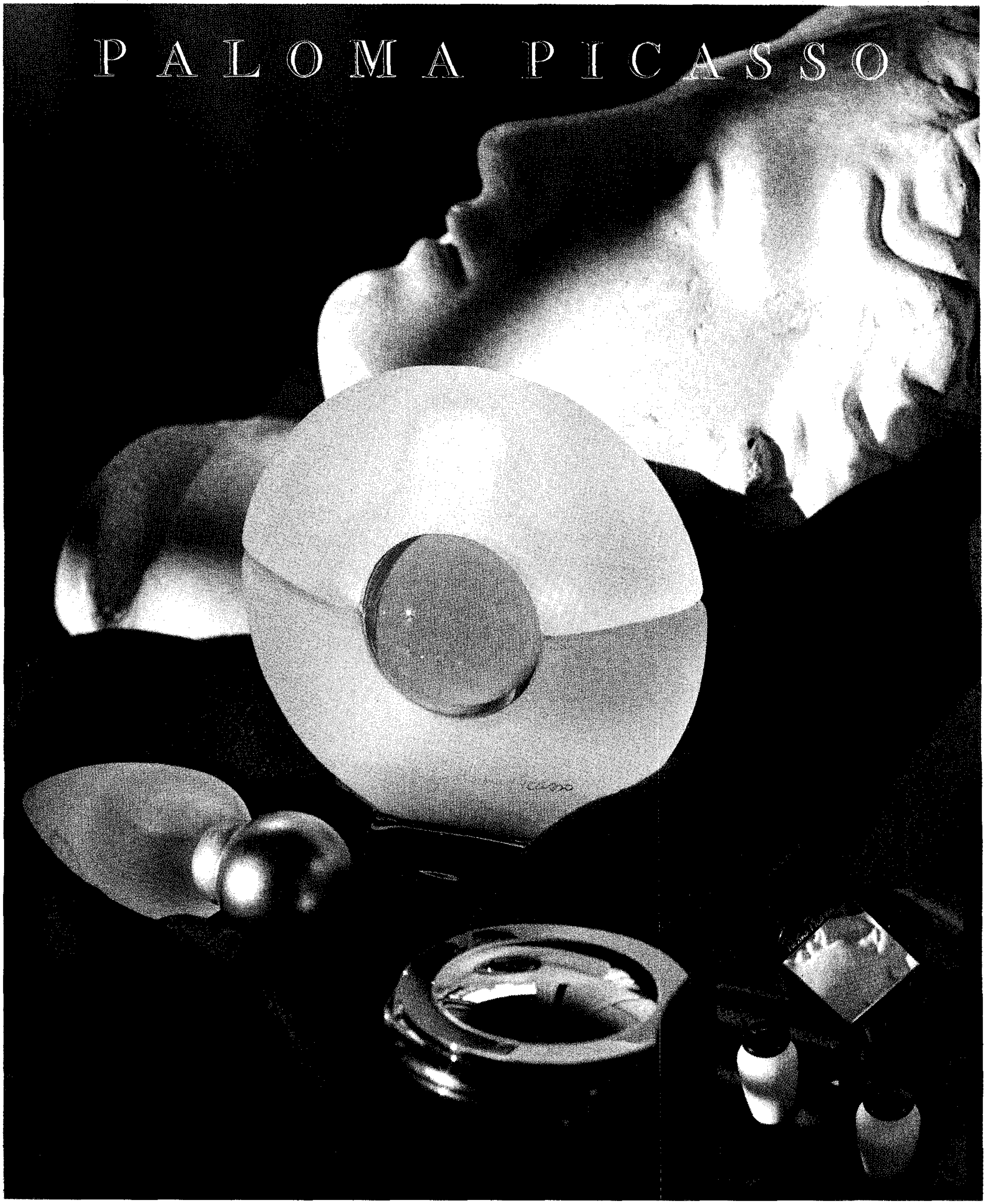

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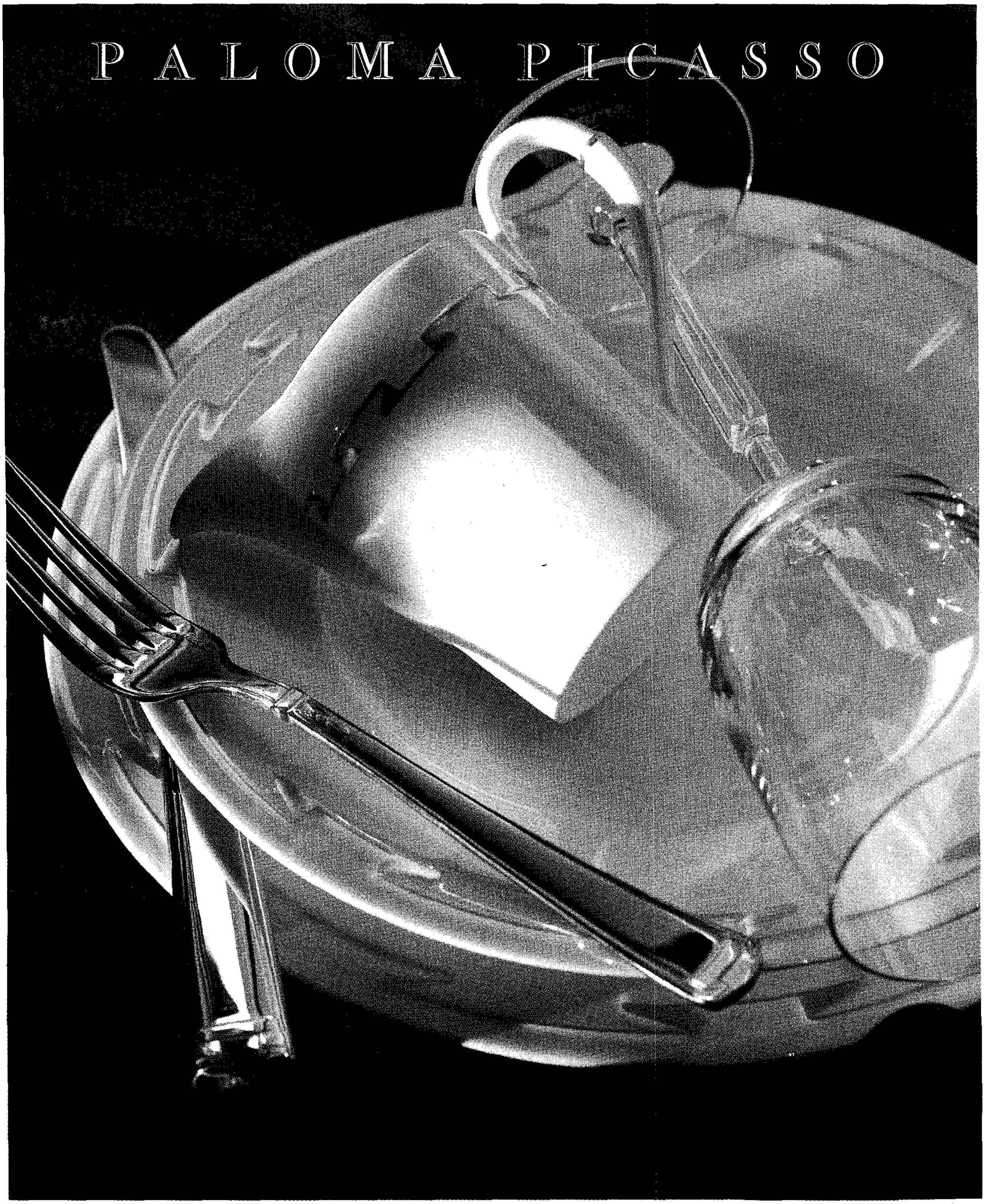

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The National Interest/Joe Klein

PROFILE IN WHAT?

CLINTON'S REAL CHARACTER GAP

DEMOCRATIC
PARTY OF
GEORGIA

LIKE MUZAK: *Pungent themes but no tough stands.*

THREE DAYS BEFORE BILL CLINTON'S BIG win in Georgia last week, several of his top aides were beginning to think that his candidacy was doomed. There had been a disastrous debate in Denver. Clinton was asked if he'd guarantee that half his Cabinet would be women. "I might want more than that," he replied, as giggles spread through the auditorium.

"What are you laughing at?" Clinton asked, genuinely perplexed, then made it worse by insisting that he'd had women in many high "positions" in Arkansas. The candidate appeared helpless, strangling himself in double entendres. Later—and for the first time in a public debate—Clinton lost the presidential cool that had marked his performances throughout the campaign. During an argument over nuclear power with Paul Tsongas, he went school-yard: "No one can argue with you, Paul. You're always perfect."

"Not perfect," Tsongas replied. "But I *am* honest."

Bingo. Clinton's aides despaired. There seemed no way to get past the "character" problems clouding the campaign. That same evening, a furious rumor swept the press corps: The L.A. *Times* was about to allege drug use in college. Representatives of the David Brinkley show called to offer the governor time to "tell his side of the story." But there was no story. It was just a rumor—one of an unending series that has exhausted, addled, and frustrated Clinton's high command.

The next day, the skies cleared: Clinton performed brilliantly in a Maryland debate. He moved closer to Tsongas in the Colorado poll. But the day after *that*, despair again: Tsongas moved up in the polls—and was endorsed by both Atlanta papers. And then, just when all seemed lost . . . strong showings in Georgia and Colorado. Clinton's candidacy was not only alive but thriving.

And that is how it's been ever since Gennifer Flowers—wild mood swings, twenty-hour days, constant fire fighting, exhaustion and exhilaration, a roller-coaster ride that never seems to end. "We've taken two torpedoes, but we're still afloat," a staffer said as Clinton successfully fought off the accusations of adultery and draft dodging in the weeks before the New Hampshire primary.

It was an apt metaphor: The ship was still shuddering from the impact, still a bit out of control and extremely vulnerable to the slightest turbulence. But the constant bombardment also diverted attention from a serious structural defect that the vessel had brought to the fray: a weak rudder.

Clinton's campaign has been notable for the candidate's depth of knowledge and for the joy he conveys in communicating—in plain English—the intricacies of governance to average folks, but it's also been notable for an almost pathological unwillingness to offend. He is the political equivalent of Muzak, appropriating pungent themes like *opportunity, responsibility, community,* creating vast marshmallows of rhetoric from them but never really taking a tough stand.

Tsongas is prepared to lose the election on principle, if it comes to that—he won't back away from his 50-cent-per-gallon gasoline tax, his opposition to the middle-class tax cut, his willingness to limit the increase of cost-of-living allowances (COLAs) for wealthy Social Security and Medicare recipients. But which issue or principle would Bill Clinton be willing to defend, even at the cost of losing an election? The location of his backbone remains a mystery and the *real* character issue of this season.

Indeed, the constant, irrelevant "scandals" of the past month may be less significant than some serious fudging on Clinton's part. Three examples:

☐ *Nuclear power:* After several weeks of discreet silence, Clinton joined his colleagues in attacking Tsongas for refusing to rule out nuclear power as part of the energy mix. That's curious: He *agrees* with Tsongas. At least he did at a meeting with South Carolina newspaper editors in January. When asked if he favored the construction of more nuclear plants, he said, "They would have to be held to the highest possible standards, but I wouldn't condemn it out of hand."

☐ *Welfare reform:* Much has been made of Clinton's "tough love" position on welfare—the trouble is, according to Senator Daniel Patrick Moynihan, *everything* Clinton proposes already has been written into law. Specifically, the Family Support Act of 1988—a law that Clinton himself helped write as part of a governors' task force. (One slight difference: Clinton might—*might*—require some mothers to work after two years on welfare; the Family Support Act requires that they get a job or training if they have children over the age of three.) So why the fuss? Is Mario Cuomo right when he says this sort of posturing is nothing more than a coded message for white working-class voters?

The real welfare-reform argument these days is over behavior modification—programs like New Jersey's refusal to give additional money to welfare mothers who have additional children. Clinton takes a fairly standard social-welfare liberal position on this: He's opposed to anything that "hurts the child."

Indeed, his notion of "reciprocal responsibility" goes only so far: Clinton rarely mentions the family disintegration,

Photograph by Ken Hawkins/Sygma.

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the staggering out-of-wedlock-birth rate, that is the central phenomenon fueling the chaos in the slums. He does talk about forcing deadbeat fathers to pay child support, and also about "community boot camps" for first-time offenders. But neither he nor Tsongas has given a major speech about crime.

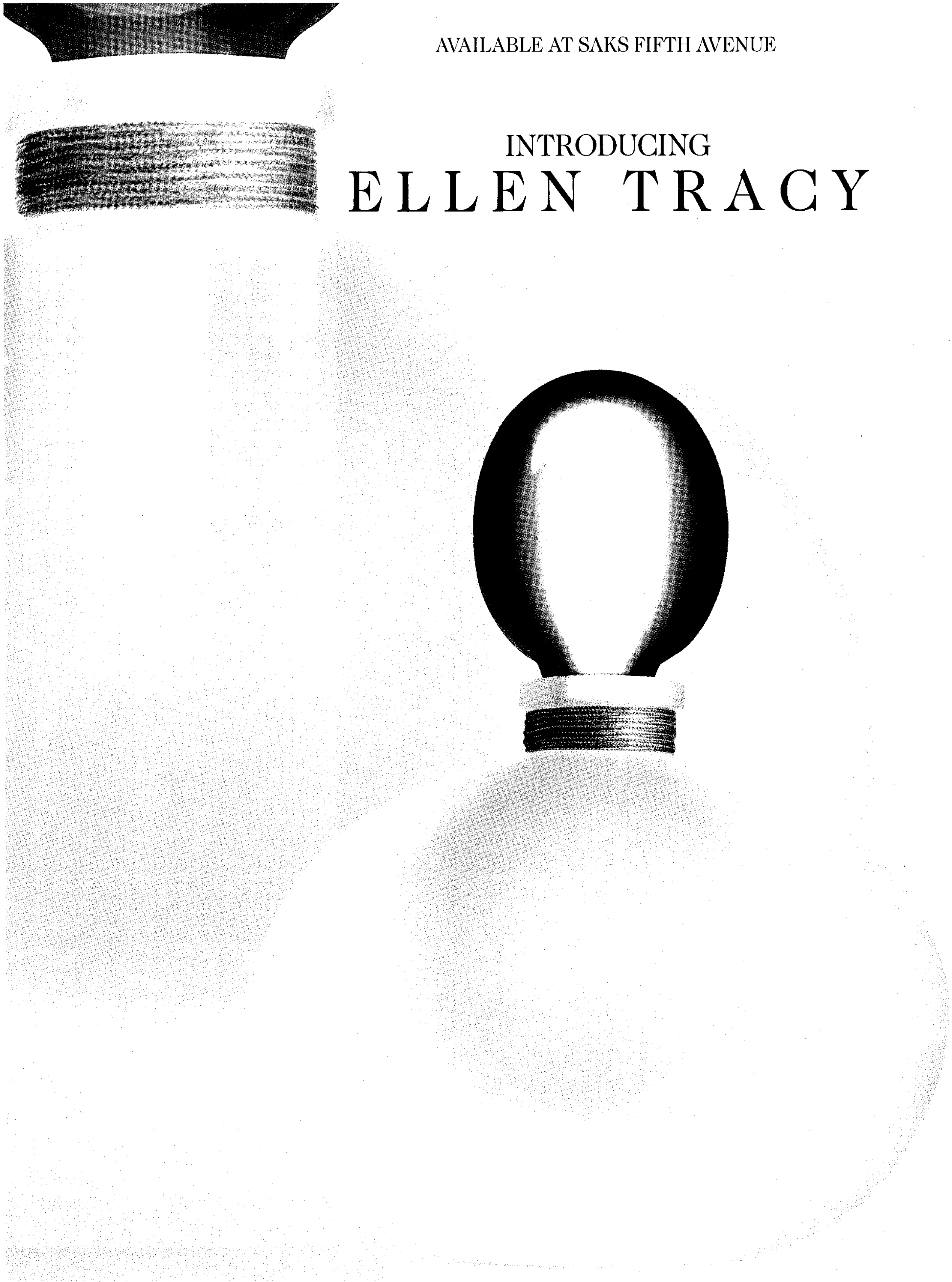
☐ *Rob Shapiro:* Who? Rob Shapiro is an economist from the Progressive Policy Institute who has been advising Clinton on tax policy. Shapiro had the misfortune of telling the truth in a recent *New Republic* article: He said that agriculture subsidies should be phased out.

Bob Kerrey—you remember him—decided this might be of use in the South Dakota primary. He put up the inevitable "Clinton Adviser Opposes Farm Aid" television ad, even though it was well known that Shapiro had no hand in Clinton's farm policy. Tom Harkin—you may remember him too—pounced on this tidbit in the South Dakota debate. "If I had someone like [Shapiro] on my staff," he said, "I'd fire him." Clinton said, accurately, that Shapiro wasn't on his staff and then took a serious dive: "*And if he was, he'd be off it* [italics mine]. The poor man's never been off the East Coast. He doesn't know which end of a tractor you drive." (Clinton studied tractor repair at Yale Law School.)

Leaving aside the hokey cow-chip rhetoric, let us consider the governor's sense of loyalty: His opponent runs a cheap-shot ad, but rather than standing up for a trusted and valued adviser, he—in effect—cuts him loose. "It's just politics," said Shapiro, who continues to advise Clinton on non-farm matters. "I didn't take it personally."

A healthy attitude, no doubt. Politics *is* politics. But Clinton can't expect the public to regard him as anything more than "just another politician" if he goes around acting like just another politician—and especially if his character is being judged against Tsomeone Tsaintly.

As it stands now, the race has an eerie similarity to 1968: Tsongas has the same well-educated, wine-and-cheese crowd that favored Eugene McCarthy. Bill Clinton is the first Democrat since Robert Kennedy to unite blacks, Hispanics, and working-class whites under the same banner—an extraordinary achievement and a direct threat to the coalition that elected Reagan and Bush three times. Clinton may well be the most talented politician the Democrats have offered since Bobby Kennedy, but he has yet to demonstrate the quality that enabled Kennedy to lose the Oregon primary with equanimity when he refused to pander on gun control, and to sacrifice support from college students because he was willing to tell them their draft deferments were immoral. It is called courage. Bill Clinton will never be president without it. ■


AVAILABLE AT SAKS FIFTH AVENUE
INTRODUCING
ELLEN TRACY
FASHIONED FOR THE SENSES.

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Cityside/Michael Daly

NO-LOSE SITUATION

ROMANCE IN THE NINETIES

ON THE GRAY AND RAINY MORNING WHEN HE learned the secret of happiness in the nineties, Detective Billy Courtney drove an unmarked van through downtown Manhattan. He was almost 30 years old and blessed with neither wife nor house nor bank account nor valid credit card. He was living with his girlfriend, but she was about to throw him out, and that would land him back with his parents. Most of his friends had lost any spirit for partying, and he himself no longer found much fun in going to clubs and bars. The mailman seemed to bring only overdue-payment notices, and a doctor had suggested that the time was nearing when he would learn firsthand why some habits are said to be bad.

Indeed, on this sunless day in 1990, Courtney rode through the Brooklyn-Battery Tunnel with reason to feel as gloomy as the decade in which he found himself. The lieutenant sitting beside him then uttered the words that would change everything.

"Billy, I want you to say for me, 'I'm a loser.' "

Courtney complied, and the lieutenant had him repeat the words again and again as they drove on into the tunnel and beneath the harbor. Courtney was laughing when he emerged from the far end and returned to the rain, for he no longer had to wonder why he did not have a stock portfolio or a Mercedes or a Fifth Avenue duplex or a doting wife and happy kids. He knew.

"I'm a loser."

By some estimations, Courtney had ceased to be exactly a winner as far back as the seventies. He had scored consistently high on intelligence tests, but those same smarts had led him to forsake the Marist discipline of his Catholic secondary school for the energetic pursuit of fun. He would have termed himself in those days a punk rocker, an assessment supported by his tattered jeans and his spiked hair, which he dyed in as many as three colors at once.

"Pink, blue, and orange, I believe," Courtney says.

The summer after his graduation from high school saw Courtney working as a dockhand for a seaplane company on the East River. His duties included helping passengers on and off the planes, and he was well tipped by such undisputed winners of the moment as Calvin Klein and Steve Rubell.

At the end of the season, the company shifted operations to Florida, and Courtney hopped a ride on one of the planes headed south. The pilot took advantage of his presence to grab a little snooze.

"He told me to just follow the railroad tracks," Courtney remembers. "We ended up somewhere in Alabama, which is pretty much off course."

Soon after, the plane ran out of fuel, and the pilot was forced to land in what looked from the air like a pond. They found themselves in what was more of a swamp, complete with a snake that bit the pilot and a fungus that caused Courtney's feet to balloon.

Upon his return to New York, Courtney was momentarily surprised to get a letter from the New York City Transit Police. He says, "I had forgotten that I took a police test. All my friends thought it was hilarious they were actually entertaining the thought of making me a cop."

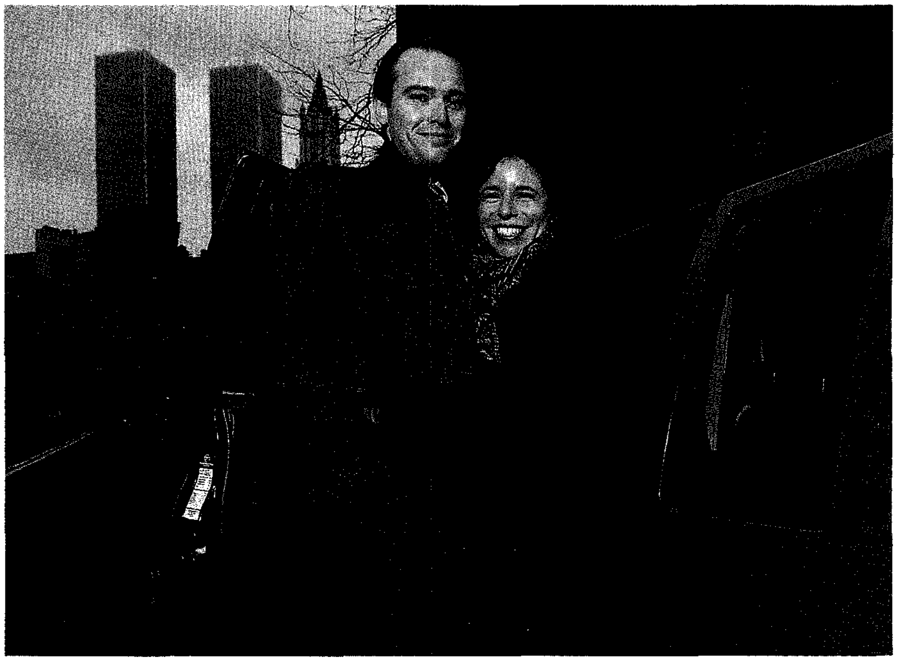
On July 28, 1983, Courtney was appointed a police officer. He worked for a time in uniform, and his smarts proved no less effective in catching crooks than in having fun. He was soon named to the decoy unit, and he was robbed a number of times while posing as a transvestite, the costume including a brassiere borrowed from his mother.

Toward the end of 1987, Courtney flew to Los Angeles on vacation and visited a friend who had once been in a well-known punk band. The friend was now a banker riding the greatest economic boom in American history, and he lived in a posh house with a swimming pool and palm trees.

"I said, 'This is for me,' " Courtney remembers.

Back in New York, Courtney paid little attention to such things as the stock-market crash. He was too busy resigning from the Transit Police and packing his bags. He returned to Los Angeles, and his friend got him a job at the bank just in time for the Reagan era to end and the bottom to fall out of the business.

Each day seemed to bring the bankers more bad news, and the last thing they had time to worry about was a junior employee. Courtney remembers, "I had a little cubicle, so nobody knew if I was there or not, and nobody was looking for me."


TATTOOS: *Billy Courtney, Cathy Neustein, and Courtney's pickup truck.*

At night, the city seemed to imagine itself still in the booming eighties, and Courtney would arrive at the bank with little or no sleep. He thereupon would lock himself in the handicapped rest room and spread a copy of the Los Angeles *Times* on the floor.

After four months, Courtney returned to New York. He moved in with a woman from New Jersey and applied for readmission to the Transit Police. He had no money coming in, but he was just as enamored of a good time, and he began to receive the first of many overdue-payment notices.

"Who were they to trust someone like

Photograph by James Hamilton.

me with a credit card?" Courtney asks.

As he returned to police work, Courtney began to have troubles with his girlfriend to match those he had with MasterCard. He held little hope for anything better in the future, and he came to conclude that he was the most miserable creature in the robbery strike force save for the unit's mascot, a forlorn lovebird who subsisted on chicken salad, Chinese food, and commendation reports.

Then came the rainy morning at the Brooklyn-Battery Tunnel and the lieutenant's mantra for this new and gloomy era. Courtney had no reason to doubt these words as his girlfriend finally sent him packing back to his parents. He found himself spending nights before the television with his father, who favored PBS shows.

"I can tell you everything about North American mammals," Courtney says.

By last August, Courtney was becoming known as one of the very best detectives around, but his notion of nightlife became an arrest that would keep him down at court until bedtime. He was hoping for just such a collar as he and a partner responded to a report of a shooting on West 66th Street. He raced with lights and siren toward a chance of having something to do that evening.

On his arrival, Courtney found several juvenile suspects already in cuffs, and the best he could do was interview some witnesses and type up a few reports. Another detective took the prisoners off to Central Booking, and he was left to face another night of learning about mammals.

The following morning, Courtney went to the Corporation Counsel's office to report on the witnesses. He discovered that the prosecutor was a bright and pretty young woman named Cathy Neustein, and he invited her to join him and his partner for lunch. They strolled to a restaurant in Little Italy, and everything seemed nicer than a loser could expect until he took off his jacket and rolled up his sleeves.

"She said, 'Oh, you have tattoos,' " Courtney says. "The dagger through the heart doesn't upset her too much, but the skull with the dice. . . . "

Just as Courtney was about to reach for his pack of Marlboros, Neustein happened to say that she could not stand smokers. He left his cigarettes where they were, but he headed back to the robbery squad certain that such a woman would have no use for him.

The next week, Courtney's partner gave him tickets to a detectives'-union dance at Terrace on the Park in Queens. Courtney set about trying to get a date and had good cause to summon his mantra as each phone call brought the same response. He says, "None of my conquests would have anything to do with me."

On the day of the dance, Courtney was down at the ballistics lab with a handgun from a shooting. He would be going off duty at 4 P.M., and the night promised nothing but television. He chanced a call to Cathy Neustein.

"She said, 'What, did you call everybody in the world and they wouldn't go so you're asking me?' " Courtney says. "I said, 'No.' "

Neustein said she would call Courtney back, and late afternoon found him in his parents' apartment feeling even worse than the lovebird. His beeper then went off, and he called the number to hear Neustein give him her address. He bribed a dry cleaner's assistant to do his suit in half an hour, and he drove to pick up Neustein in the vehicle he had financed at the usurious rates reserved for those with D credit ratings.

"She said, 'Oh, you have a pickup truck,' " Courtney says.

Almost immediately, Courtney ran into a traffic jam. Neustein asked him to put on some music, and the only tape he had was a medley of favorites by such bands as Megadeth and the Dead Kennedys.

"I kept hoping a good one would come on, and then I'd hear a line come on like 'I want to skin you alive,' " Courtney remembers. "Then, I realize that I forgot where Terrace on the Park is."

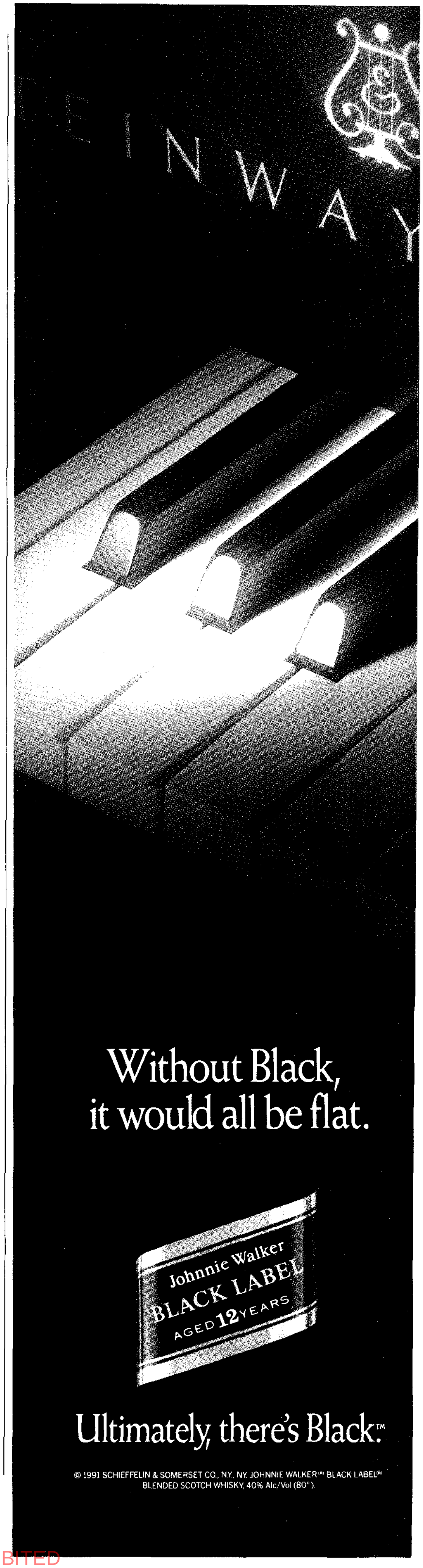
With the same sense of direction that had guided the seaplane, Courtney wandered Queens for a good half-hour before admitting that Neustein had been right to suggest a particular turn. They still arrived in time for him to whisk Neustein onto the floor and silently thank his mother for having forced him to learn ballroom dancing back in grammar school.

The band then went into a fast tune, and here Courtney's repertoire was limited to the slam dancing of his nights at CBGB. He excused himself to go to the bathroom, but the next slow number saw him back out on the floor, Neustein snug in his tattooed arms. The night ended with them sitting at the end of East 55th Street, gazing out over the river.

"I know that she doesn't hate me at this point," Courtney says.

By last month, Billy had moved in with Neustein, and he had paid up everything but the loan for his pickup truck. The two of them flew off to the Yucatán for a brief holiday, and they toured the Mayan ruins at Chichén Itzá. She stood at the bottom with a camera as he scaled the steps of the tallest pyramid, and everything was glorious until he reached the top and looked down.

Courtney was then seized by one fear that he had never suffered as a subway cop. He stood transfixed by acrophobia, watching men, women, and children casually descend the huge mound of stones erected some 900 years before. He finally turned around and eased himself down backward to his new life with Cathy Neustein and what seemed to be the secret to happiness in any decade. ▬



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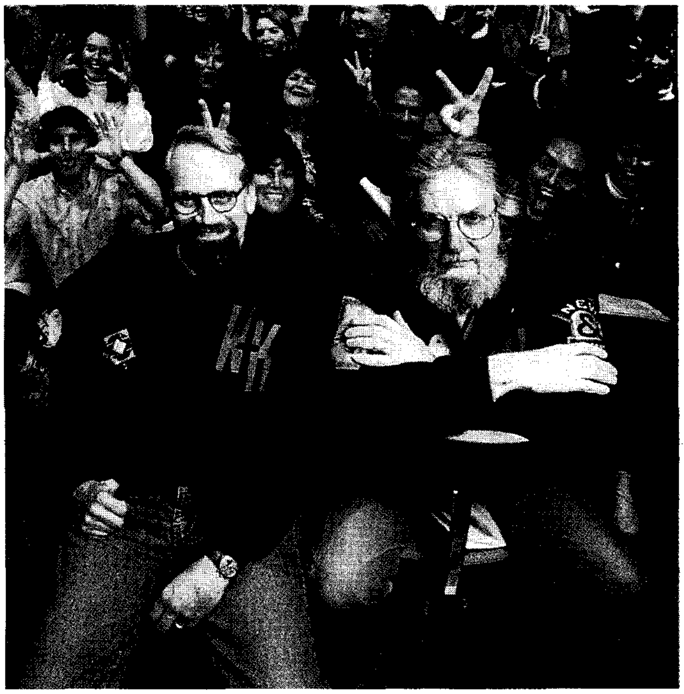
On Madison Avenue/Bernice Kanner

CONTROL FREAKS



CREATIVE CHAOS: *Wieden, Kennedy, and staff.*

W&K'S HANDS-ON STYLE

NIKE DOESN'T GO IN MUCH FOR HYPERBOLE. So when it admits to going all out "to knock viewers' socks off," I'm inclined to tune in on March 15. Nike is spending a fortune to launch its new Air Huaraches, hiring director David Fincher and using John Lennon's "Instant Karma," intense colors, and, of course, its ad agency for the past decade, Wieden & Kennedy. I expect the spot to be irreverent and galvanizing, to one-up Nike's Hare Jordan Super Bowl touchdown and perhaps rival Apple's unforgettable "1984" blockbuster.

Later this month, W&K should startle Academy Awards viewers with more creative fireworks, for New York's Paramount hotel. Here, technique is again the star: Fluttering, surrealistic figures highlight the hotel's service, style, and affordability.

Creativity in advertising isn't dead; it's just headquartered in a *Belle Époque* building in Portland, Oregon, in the offices of Wieden & Kennedy—whose quixotic counterculture partners share an antipathy to New York. "It's overwhelming and monstrous," says David Kennedy, 52, W&K's composed, soft-spoken art director. "We prefer contact to social skirmish." Adds copywriter Dan Wieden, 47, "Going to New York is like putting your fist in a light socket. I love to kick the legs out from under the New York ad establishment."

Whence comes this vitriol? The founders of W&K—the ten-year-old creative mecca once dubbed "the temple of outrageousness"—display an unusual combination of arrogance, shyness, smugness, and rudeness. (They didn't return months of phone calls, and when I trekked cross-country to see them, I waited 30 minutes while Kennedy was shopping. That seems par for the course: Staffers routinely plead for them to approve work so they can meet deadlines.)

"We're highly individualistic; we love fun and cherish freedom," explains Wieden. "But there's a private streak to us. We don't love the press." Neither he nor Kennedy reads the trades—and I saw no evidence in the reception area, the basketball court/aerobics studio/conference room, or the four floors of offices that any staffers do, either. "It's an anything-goes atmosphere, where the average age is less than 30," says account supervisor Shelly Sippl, 29. "Magic lives in the chaos."

The "magic" has attracted many prospects, but few stick around. Miller Brewing assigned several projects, but "the process of doing them was not happy," says Kennedy. Miller went away. Gallo landed—W&K turned out a compelling spot in which a man publicly proposes to his childhood sweetheart, who rebuffs him—then took off again. *TV Guide* faded away after a year because W&K resented the hard sell the client demanded.

Not that W&K is impetuous. "Our image and psyche are very MTV, very young and exuberant, and we seem to flourish on anarchy," says Wieden, who recently became a grandfather. "But in fact, there's a frantic order. We keep things happening by keeping them screwed up, off kilter. We're careful not to let the organization take on some sort of authority of its own; *that* would disenfranchise our people. If everything's greased, the problem neatly solved, and stasis achieved, it's over, dead." (When Subaru asked W&K how it knew something was the best it could be, Wieden cited William Faulkner's belief that if he ever expressed precisely what he wanted to express, he'd break his pencil and die. Faulkner died with his pencil unbroken.)

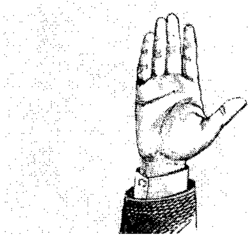
Critics exult that W&K spots are "events in themselves." One for Pepe Jeans shows cells—"responsible for our genetic makeup"—under a microscope. Gradually, outlines of jeans crystallize as a voice summarizes, "Our genes/jeans make us who we are. Our jeans are us. We are our genes." W&K burned a place in advertising's memory with its street study for Honda set to Lou Reed's "Walk on the Wild Side." As he straddled a motorcycle, Reed murmured, "Don't settle for walkin'."

The tongue-in-cheek "Bo Knows" spots for Nike, which showed the baseball and football pro engaging in fifteen sports, have become the definitition of hip. Michael Jordan and the wabbit were a more inspired pairing than the Broncos and Redskins: The *Looney Tunes* takeoff topped virtually every armchair critic's rankings during the last Super Bowl.

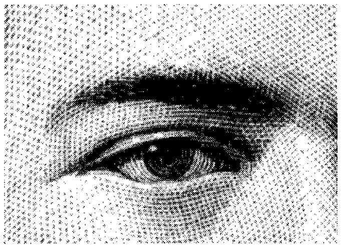
"Sometimes it's best when working with Wieden & Kennedy to bite my lip and say nothing," says Nike ad director Scott Bedbury. "Even if it doesn't look like wizardry on paper, they make it so if given proper latitude. We try not to micromanage or be ridicuously tight with production money—that can be death to their great creative ideas. Whether they duplicate their success elsewhere depends on the client and how he can handle sweaty palms."

Sweaty palms are mainstays of the fashion world. But W&K's first presentation for Anne Klein's A Line was "predictable and not grabbing," says Frank R. Mori, president of Anne Klein's parent company. "We urged them to cut loose." W&K gave them amusing, bemusing spots that express the eclectic, whimsical attitude of the casual sportswear without actually showing it. In one spot, a black Labrador sits panting before a white picket fence. "In her former life, Sandi could be seen walking in the park, wearing a deep-purple waterproof parka with an arctic fleece liner. . . ." the voice-over says as the camera mysteriously moves to the clear-blue heavens. Another spot shows the face of a contemplative bride. "Uncertain about her future, Pam wore a velour scoopneck top and black rubberized leggings under her wedding dress. She also hid a long black motorcycle jacket in the choir

Photograph by Harley Soltes/Seattle *Times*.



Stop
what you're doing and search
your home for forgotten objects
that may have surprising value



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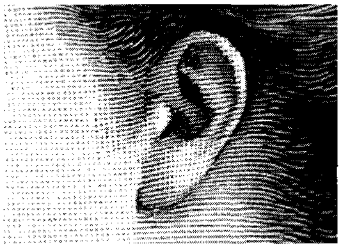
for the canopy at Christie's East,
219 East 67th Street



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room." A transcript of the words runs along the side of the screen. "Maybe people didn't really understand the spots, but they were so interesting that we lured shoppers into the stores," says Mori. "Apparel is show biz; you can't just run pretty pictures."

W&K also chose not to go the pretty-picture route with Subaru of America's $70-million account. Wieden and Kennedy set their sights on Subaru because "we recognized the danger of putting all our eggs in one basket," says Wieden. W&K reached Subaru's prospective customers—educated, utilitarian types more interested in value than in opulence—by poking fun at Detroit's extravagance, pointing out how Subaru's "correct" values of practicality and minimal ostentation demystify the driving experience. "A car is a car," say the ads. "And its sole reason for existence is to get you from point A to point B and back again. . . . It won't make you *handsome* or *prettier* or *younger*. And if it improves your standing with the neighbors, then you live among *snobs* with *distorted* values." The spots end with "Subaru. What to Drive." Says Subaru vice-president of marketing Chris Wackman, "W&K is constantly pushing the envelope. We have to be careful to let *them* be the idea generators, and not insert ourselves."

Portland-born Wieden, whose father was a founder of the American Advertising Museum, teamed up with Oklahoman Kennedy at McCann Erickson's Portland office in 1978. The duo resented McCann's creative dictates designed to give clients safety and predictability. In 1980, they moved to the William Cain agency, where Nike, based in nearby Beaverton, had settled. "Cain wanted to be like a box of warm puppies; we wanted to be like Dobermans," said Wieden. They entranced the sneaker-maker and, on April Fools' Day, 1982, opened with Nike as their first client. A hospital, a data processor, Soloflex fitness equipment, and Speedo swimsuits followed. Nike moved most of its account to Chiat/Day the following year but returned to W&K in 1986, after its ad budget had swelled to $9 million. (Today, it's $150 million.)

W&K has also blossomed, more than doubling in size in the past two years. (It bills about $250 million, with 127 employees in Portland and another 46 in Philadelphia, to handle Subaru.) "Subaru forced us to grow up," says Wieden, "to take the big risks structurally that we do creatively." Adds Kennedy, "Working without a net is fine when you're one flight up. The gusts are higher where we are now."

"Excellence is so rare and flashes for such a little while," says Andy Berlin, chairman of Berlin Goodby Silverstein, W&K's unofficial rival, "that it deserves celebration." ■

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The Bottom Line/Christopher Byron

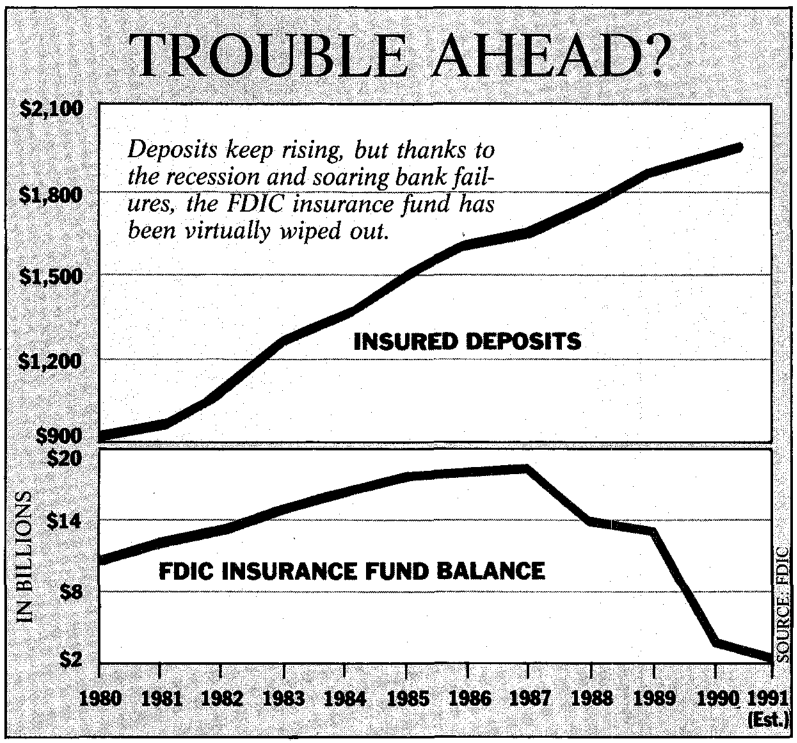
SOUND THE ALARM

THE FDIC: A SYSTEM GOING AMOK

I WAS TALKING WITH AN OFFICIAL AT THE Federal Deposit Insurance Corporation the other day, and he said something that seems startling because of the very lack of attention it is getting: The FDIC insurance fund—the fund that guarantees bank deposits up to $100,000 per account—is virtually broke. In fact, save for a little-noticed bill that is about to be introduced in the House by a largely unknown congressman from Wisconsin, this dreadfully familiar problem of a deposit-insurance plan running amok is hardly getting discussed at all—even in this election year, with all its high-minded talk about focusing on the "issues."

"True, the bank-insurance fund's problems are being aggravated by the recession," said the FDIC official, who is privy to the agency's latest, as-yet-unpublished numbers. "But the problems are not going to go away once the economy improves."

At midyear 1991, the FDIC fund was supposed to have somewhere between $23 billion and $25 billion in reserves on hand to pay off depositors at failed institutions. Unfortunately, it actually had only $4.4 billion. Since then, the money has been running out so fast that the source says there now may be less than $2.5 billion left—a fact that should hardly be comforting to taxpayers when the FDIC's 1991 full-year unaudited numbers are released later this month or early in April. Though the government will have no choice but to continue making up future FDIC losses, taxpayers will once again get stuck with the bill.



TROUBLE AHEAD?

Deposits keep rising, but thanks to the recession and soaring bank failures, the FDIC insurance fund has been virtually wiped out.

SOURCE: FDIC

This appalling state of affairs, which persists in spite of the fact that FDIC premiums to banks have nearly tripled in the past two years, simply underscores the mess in which the country's entire insurance industry—both public and private—now finds itself. Like a geezer at a cocktail party, the industry is being propped up in the corner with a drink in its hand in hopes that no one will notice that it may actually be dead.

For starters, the Social Security Trust Fund—long since looted to help cover the federal deficit—now consists of Treasury Department IOUs. There is not an economist or accountant to be found who holds out hope that the present system can meet its obligations once the nation's baby-boomers start to retire.

The Medicare Hospital Insurance Trust Fund is also teetering. The premium insurance rate for the program was doubled last year. Yet the trustees of the fund now estimate that it will be completely exhausted by the year 2005 anyway.

The situation in the private sector is, if anything, even worse. Accounting gimmicks like "historical cost valuation" by insurance companies are so pervasive that no one can say for sure whether the industry is solvent or bankrupt already. Martin Weiss of Florida's Weiss Research, Inc., a leading industry rating agency, currently recommends only about 100 of some 1,700 companies in the industry as safe to do business with.

On top of all this, folks now are being reminded of what many may have half suspected all along: The government insurance program for the economy's crown jewels, its commercial bank deposits, is also pretty flimsy. When I warned two years ago that the fund was running into trouble ["The Bottom Line: Financial Fan Dance," January 15, 1990], Washington had just dumped $7 billion into its dwindling reserves. That quick fix was money down a rat hole, and by last November the situation had become so desperate that Congress was forced to make an emergency standby appropriation of ten times that amount—$70 billion—to shore up liquidity.

If past history is any guide, this money, too, will soon be gone, forcing yet more hikes in premium rates that have already been lifted from 8.3 cents on every $100 in 1989 to 23 cents today. Industry experts like Bert Ely, widely regarded as one of the country's most astute analysts of the banking business, say these increases are a key reason for the current credit crunch: Banks simply can't afford the cost they'd have to absorb if even a few more borrowers defaulted.

Fearful of making loans that have even a marginal chance of going bad, many banks have begun a ploy that is actually hampering economic recovery: They are taking customer deposits, for which they are currently paying as little as 4 percent annually, and investing the money in long-term U.S. Treasury bonds that currently yield 8 percent. The spread is being picked up by taxpayers as interest on the national debt—a kind of hidden subsidy to the banking industry.

"This situation is outrageous," howls New York Republican senator Alfonse D'Amato, a member of the Senate Banking Committee. "The banks of America have become so preoccupied with improving their balance sheets that they are no longer interested in lending. They are turning into bond funds, and it has to be stopped."

Two weeks ago, D'Amato began badgering Federal Reserve chairman Alan Greenspan to put a halt to the practice. D'Amato's proposed fix: Have the Fed itself begin buying long-term bonds to pull down their rates to the levels prevailing at the short end of the market.

"It's worth a shot," acknowledged Greenspan in some Senate Banking Committee testimony in which he came off sounding rather perplexed by what was apparently taking place right under his nose.

As an immediate step, D'Amato's proposal seems sensible enough. But longer term, the only real hope for the FDIC is to let the marketplace, not government regulators, set rates for deposit insurance. The issue here is not the same as with health or accident insurance; people don't get sick or hurt themselves on purpose, and trying to weed out people who might be "high risk" seems fundamentally unfair.

By contrast, with deposit insurance the issue comes down to management skill and business judgment. And as a matter of basic common sense, it thus seems unfair to force banks that make good loans to pick up the cost of insuring the deposits of banks that shovel their customers' money into everything from leveraged buy-outs to see-through office buildings and white-elephant shopping centers. A market-pricing mechanism, carefully monitored for compliance with strict federal standards, seems the only fair way to set insurance rates that properly reflect the differing levels of risk involved.

As luck would have it, legislation to accomplish exactly that goal will be introduced in the House later this month by a Wisconsin Republican, Thomas Petri. Called the Taxpayers' Protection and Deposit Insurance Reform Act of 1992, the bill would authorize the creation of private market "syndicates" that will begin supplementing, and ultimately replacing, FDIC deposit insurance over a ten-year period.

Such syndicates would be composed of any number of financially sound companies. General Electric could be a syndicate member if it wanted to; so, for that matter, could a financially healthy bank like Republic National Bank of New York. Collectively, the syndicates would have to meet tough standards for capital adequacy and would have to be "reinsured " by yet more syndicates as backup for the system.

Yet once up and running, the syndicates would be able to compete with one another for business, offering low rates to insure the deposits of banks with high-quality loan portfolios and higher rates to banks with lower-quality loans on their books. Instead of setting a $100,000 ceiling—the current limit—for each account, the syndicates would guarantee all deposits, no matter how large.

This "100 percent cross-guarantee" arrangement would not only get the cost of deposit insurance off the backs of taxpayers but would create a market price for insurance that would reflect the true risks being underwritten. Insurance rates might go up sharply for some banks, and more than a few shaky lenders could be driven out of business altogether. But that seems a small price to pay to keep an insurance system from stumbling into the bottomless pit of another S & L–type bailout. So here's hoping the bill gets the attention it deserves. ■

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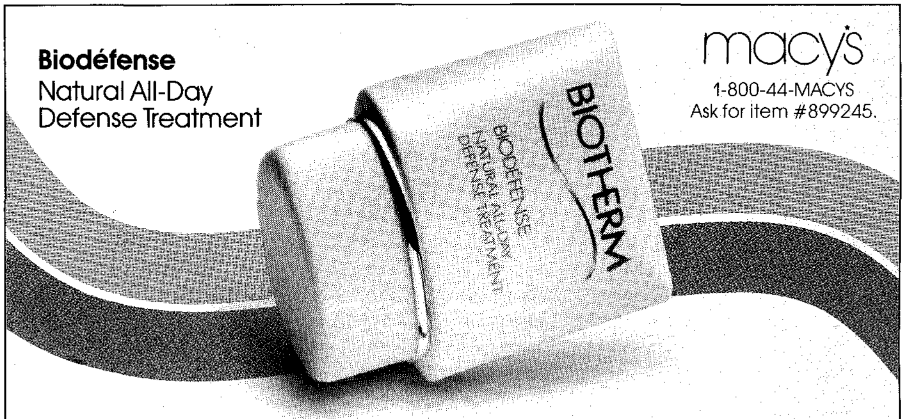
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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Forward Ho

If doctors, like gangsters, sported snappy nicknames, his would be "Babyface." And in a way, David Ho, M.D., is a hit man: His target is the virus that causes AIDS. The 39-year-old Ho is the director of the new Aaron Diamond AIDS Research Center, which is fast becoming one of the world's most important laboratories for the study of HIV.

Sitting in his office on First Avenue, Ho grins at questions about his age. Casual and necktie-allergic, Ho is far from the bearded, eminent geezer one expects to be running a $7-million research lab, his 22-page résumé notwithstanding. "Chronologically, I'm younger than most research-center heads," Ho says. "But I've been in AIDS research from the beginning, so in this field I'm as senior as anyone." He also gained a measure of celebrity recently when the Los Angeles Lakers came to him with the unhappy task of confirming Magic Johnson's illness.

Ho's family emigrated from Taiwan to California when he was twelve. The son of an engineer, Ho was an inveterate chemistry-set-in-the-garage tinkerer who went on to study physics at Cal Tech. After medical school at Harvard, Ho returned to Los Angeles, where he saw two of the city's first five HIV cases while a chief resident in 1981. Almost nothing was known then about the virus, but its pathology piqued Ho's curiosity and concern, and he soon began to devote all his time to its study. He and his co-workers are credited with a number of AIDS-research advances, including demonstrating that the virus is rarely present in saliva, calming fears that HIV can be casually transmitted.

The Diamond center, with a staff of 30 researchers, receives half its $3-million operating budget from the federal government. Ho prefers not to enter the AIDS political fray directly, but he's not shy about stating his opinion that too little money is being given to AIDS research. "There should be a lot more, considering there are 10 million cases worldwide and 50 million projected in five years," he says. "It's cheaper to research a cure now than pay for treating all those people later." Ho also knows how to get a word into the ears of the mighty: It was the mild-mannered doctor who suggested to Magic Johnson the line of blunt criticism of President Bush's AIDS effort that the basketball star dished out during his recent visit to the White House.

Though he knows a cure is far down the road, Ho approaches his work with an energy and enthusiasm befitting his youth. "I know it won't come tomorrow, and it won't come six months from now," he says. "But I'm an optimist by definition, because I work in this field." Gregory Cerio

NO SMOKING
LABORATORY
726

Trying to rub out a killer: Dr. David Ho.

TWENTY QUESTIONS

SPECIAL SUPER TUESDAY edition:

☐ What does Tom Harkin do for exercise, and does it involve a skimpy outfit?

☐ How many people are out of work because of "offensive" art, Mr. Buchanan?

☐ Your vote is sacred; are you going to waste it on the "Las Vegas years" Elvis?

☐ Do you really want "Don't kick him when he's down" as your new campaign slogan, Mr. President?

☐ How much would you pay to hear Ted Koppel say, "And monkeys might fly out of my butt" to Dan Quayle?

☐ If the networks will pay hundreds of millions of dollars for the Olympics, shouldn't we charge them for the rights to the election?

☐ What's the best way to raise money, whining or groveling?

☐ What focus group decided Tuesday would be the most convenient day to vote?

☐ Who is telling Sam Donaldson that sideburns are in?

☐ Doesn't "the Big Mo" sound like something you'd pick up on Tenth Avenue?

☐ Can you say this three times fast: "Sununu and Tsongas on CNN at 7 Saturday"?

☐ Is a sound's bark worse than its bite?

☐ Wouldn't we learn more about the candidates if, instead of debating, they were contestants on *Jeopardy*?

☐ Is there such a thing as a positive political ad?

☐ When did Jesse Jackson fall into a media hole?

☐ Who will want to eat at the White House if Jerry Brown is elected?

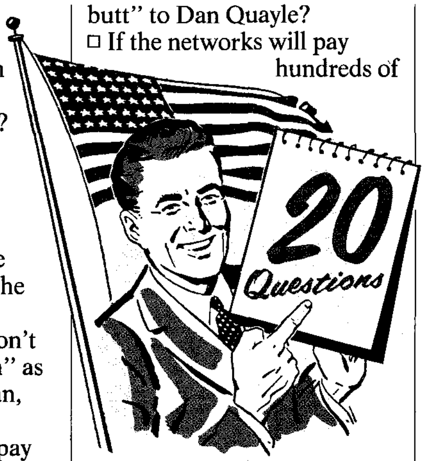
☐ How long until someone starts C-SPAN Anonymous?

☐ Do Bill Clinton's people call him "Doogie" to his face?

☐ Wasn't Bob Kerrey on the cover of *Boys' Life* once?

☐ You finished with that budget yet, Mario?

Jim Mullen



Photograph by Brian Coats.

UPPER EAST

PREPSTER PARADISE

After Michael Heller, a ninth-grader at the Browning School, was mugged at gunpoint by eight other boys, he went to his father with a suggestion. In an urban variation on the "Let's go to the barn and put on a show" theme, he said, "Let's get the private-school kids together, go to the townhouse, and start a club for teenagers."

So in January, lawyer Mark Jay Heller opened Club Paradise N.Y.C. in his turn-of-the-century townhouse at 105 East 73rd Street. For twelve-to-sixteen-year-olds, it's a no-smoking, no-alcohol alternative to Dorrian's and its Second Avenue ilk.

On Fridays and Saturdays from 6 P.M. to midnight, Brian, a brawny bouncer from Studio 54's glory days, sits at a desk in the black-and-white marble lobby, admitting kids from schools like Dalton, Riverdale, and Spence. The club charges a rather steep fee of $15 for each of the first three visits; after that, a $150 membership is required and is good for ten nights in Paradise.

Once inside, kids are treated to an arresting juxtaposition: old clipper ships rendered in colored glass on delicately leaded windows alongside a 54-inch television screen showing MTV rappers with their baseball hats on backward. In the street-level disco there's a D.J. playing dance music, and video games for those who'd rather hang out.

Michael Heller and Anya Moers play pool at the club.

On the third floor, one room is crammed with chess-, checker-, and backgammon boards—this was, after all, the home of the prestigious Cavendish Bridge Club. The fourth floor has pool tables, and the fifth-floor penthouse includes a small kitchen turning out $2 hamburgers. Each floor is monitored by two adults, most of them moonlighting teachers.

"We mainly go to meet new kids," says Annabel Torrey, twelve. So far, though, only a few have found Paradise: About twenty boys and girls had the run of the place at eleven on a recent Friday night.

Joan Caraganis Jakobson

ROCK TALK

SPIN̈AL TAP RULES!

Rock legends come, rock legends go. So does Spın̈al Tap. The aging British heavy-metal group is back with a new record, *Break Like the Wind* (MCA). Lead guitarist Nigel Tufnel recently spoke with *New York* Magazine.

NYM: What made you reunite after eight years?

NIGEL: Basically, it was at the funeral of [former manager] Ian Faith. People were so happy he was dead, they were running by the coffin and flicking his nose and laughing. It was in that atmosphere that we took a walk back to my flat, we picked up some acoustics, and we said, "We've just got to do this again."

NYM: The film *This Is Spın̈al Tap* ends with the successful start of a Japanese tour. What happened?

NIGEL: Briefly, we overslept after the first gig. The Japanese government was so bloody intolerant, they just said, "Get out; go away."

Heavy duty: Tufnel, St. Hubbins, and Derek Smalls.

NYM: "All the Way Home" is the first song you and David St. Hubbins ever wrote together. Why is it on this record?

NIGEL: That's the original demo, from 1961. I found it in a box, you see, in my shed. It was an amazing discovery, sort of like King Tut. I don't mean literally like King Tut—that was a different place and everything.

NYM: The cover of *Smell the Glove* incurred charges of misogyny. Reportedly, "Bitch School," on the new record, is causing similar problems.

NIGEL: Once again, stupidity raises its ugly head. The song is about training dogs, and if you can't see that, you're just not listening or dancing very carefully. You could take a song like "Moon River," even. You think, Oh, it's a romantic song. But it's not *literally* about the moon. It's about some duff dropping his trousers. But that's a backwards misinterpretation. Somehow we get frontwards *and* backwards misinterpretation. I can't waste my time straightening everybody out.

NYM: You start your American tour in May. What do you like most about America?

NIGEL: The largeness of the States and, of course, the baked beans, which we cannot find the same way in London. They look like little people all huddled together, as if they were saying, "If we stay close, we'll be warm. If we go out on our own from this little container, we'll freeze; so surely, we must stay together."

NYM: So many Spın̈al Tap drummers have died tragically. Do you hope to make it through this tour with your new drummer, Rick Shrimpton, twin brother of Nick?

NIGEL: Realistically, for the record, I can't say I have hopes, no. Delusions, perhaps.

Stephen J. Dubner

Photographs: top, Charlie Samuels; bottom, Peter Darley Miller.

JAZZ

The Next Marsalis

Singing at the Knickerbocker.

TESS MARSALIS MAKES NO secret of her relative inexperience as a singer. The way she quietly ignites an old torch song, however, you'd never guess that her regular Sunday-night stand at the Knickerbocker Bar & Grill (through March) is "like, my first gig."

Marsalis, a smoky-voiced 30-year-old, can bring out the sisterly solidarity in a swing-era standard called "Why Don't You Do Right (And Give Me Some Money, Too)." But she also knows how to work the male side of the audience with a sexy, jazzy "All of Me."

"My friends have been waiting for me to do my own thing for a while now," Marsalis says. "It's like now or never for me."

Indeed. Her stops along the way from Queens Village to this Greenwich Village nightspot have included Manhattan's High School of Music and Art, one year at John Jay College of Criminal Justice ("I wanted to be a police officer; don't ask me why"), two semesters at Berklee College of Music, two years in an out-of-town Motown revue called *Dancin' in the Street,* and an unspecified amount of time on a cruise ship. "I was a dancer/follies-girl type," she admits somewhat ruefully. "But I also got to sing Billie Holiday and Josephine Baker songs." Thus, the seed of an idea was planted, though Marsalis says she's spurned plenty of "You gotta do the Paula Abdul thing" advice in the meantime.

Obviously, her last name won't impede her career. Saxophonist Branford Marsalis is Tess's former husband ("We were married for a long time" is all she'll say), and it's through him that she met her true musical benefactor, Harry Connick Jr. Connick pulled Marsalis onstage during a private party at the Knickerbocker in 1990, which led to her current engagement. Though she cites Connick's influence and even covers one of his songs ("Forever for Now"), there's a distinct lack of ironic or nostalgic distance when Marsalis performs.

"People around my age aren't just interested in this stuff; they're *starving* for it," she says. "My friends really respond to the honesty in the lyrics." Marsalis "swings out" with ease on up-tempo fare like "Fly Me to the Moon," but the slow, bluesy numbers are her sultry strong suit. With a frank, hearty laugh, Marsalis says, "I like *vampy* kinds of songs."

MARK COLEMAN

THE SINGLE LIFE

Swain Drain

WHEN I STARTED DATING Andrew, he was just another disillusioned corporate lawyer, trudging through dreary days of due-diligence work and spending his six-figure salary on wildly patterned silk ties. But then one Sunday afternoon, over brunch at Barney Greengrass on the Upper West Side, Andrew told me he thought he'd found his calling.

"I'm going to Prague," he said.

These days, scores of disheartened lawyers, demoralized investment bankers, and newly minted M.B.A.'s are opening the latest entrepreneurial frontier: the wilds of recently democratized Eastern Europe.

"If these were the 1840s," said Andrew, swaggering down Amsterdam Avenue, "I'd be off to California."

I am not the only single woman whose paramour of the moment (my moment with Andrew has since passed) has gone East to find his fame and fortune. There is a small but growing group of us left behind to pay outrageous long-distance phone bills (most pioneers call collect) and hover over our office fax machines waiting for steamy personal letters and elaborate hand-drawn valentines. Eastern Europe has created a Swain Drain.

"I thought I'd finally found a nice guy who was interesting and dynamic and fit all the criteria," says Alison, a 27-year-old physical therapist who'd met Robert at S.O.B.'s just a week before he moved to Hungary to work for an international-finance company. "It's not as if he's living in England or France, which I could relate to."

My friend Jodie was introduced to Steve, a Wharton graduate who works for Apple Computer in Prague, when he was home for two weeks on vacation.

"It was so romantic knowing that there was this great distance," Jodie says, "but in the end it made things impossible." Steve invited Jodie to vacation with him in Turkey, but she opted for a week at Club Med Cancun instead.

It's not that we think wanderlust is a bad thing, but we'd all be much happier if Wall Street or even that other coast regained its status as the Place to Be. The other day, one of my post-Andrew dates announced he was "going on a little business trip."

I sucked in my breath and prepared for the worst, imagining him opening Korean delis in Kraków or importing dry-cleaning equipment to Moscow.

"I'm off for Kansas City," he said.

I *knew* there was a reason I liked him.

MEREDITH BERKMAN

Photograph by Frank Micelotta. Illustration by John S. Dykes.

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The fellow on the fence.
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His attire may have changed.
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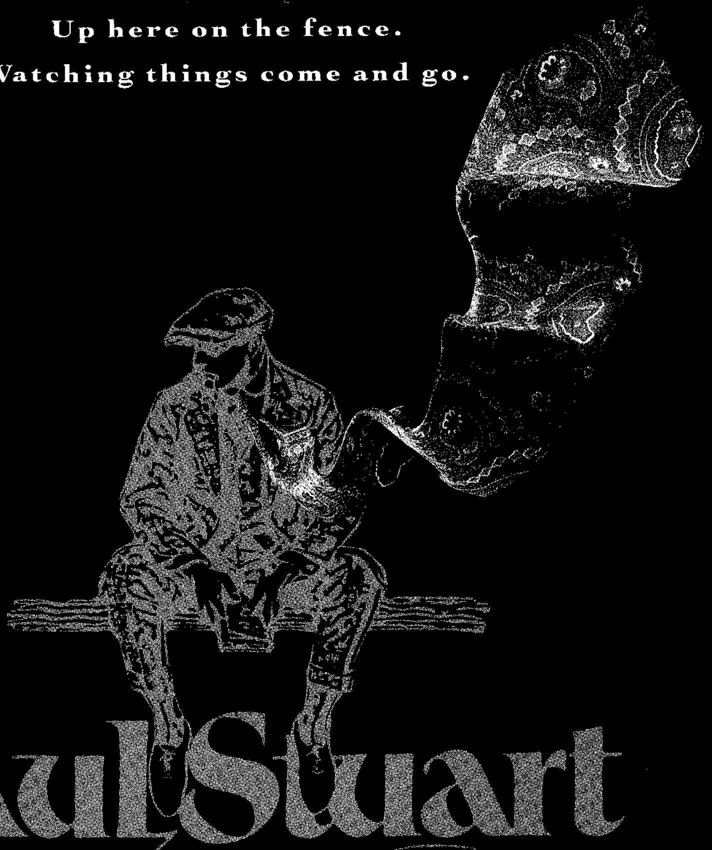

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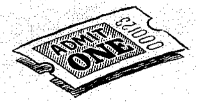
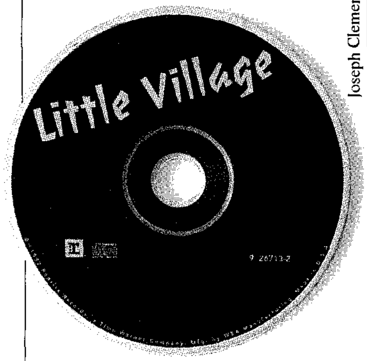


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

RECORDINGS

Little Village (Reprise): The fortysomething supergroup, a sort of Traveling Wilburys with brains and chops, finds witty new ways to sing about love and cars. John Hiatt's lonesome country-twang vocals, wrapped up in the bluesy, sliding electric guitar of Ry Cooder and the fat bass of Nick Lowe, give songs like "Big Love" the aching depth of a classic Band tune.



Joseph Clementi

ART

"Paul Strand": For the first major retrospective since his death, the Whitney has selected 134 of Strand's very best photos, ranging from his work in New York City before the First World War to his garden in France, photographed in the seventies. March 13–May 17.

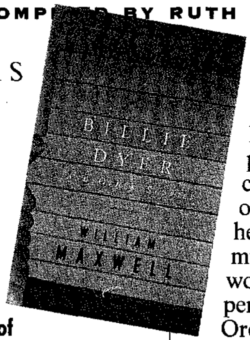
SHOPPING

Without a brick oven, the art of pizza-making is a little bit easier and more fun with a pizza stone ($28) and paddle ($19) from Williams-Sonoma.

Les Jörgensen

BOOKS

Billie Dyer and Other Stories, William Maxwell: These exquisite autobiographical sketches are by the 83-year-old former fiction editor of The New Yorker—one of American literature's best-kept secrets. (Knopf, $18.)



FASHION

Annie Hall redux? Ralph Lauren started it in his fall line, and now, for spring, Calvin Klein and Donna Karan's DKNY label (pictured here) confirm the trend. Says *New York*'s Michael Gross, "Girls will be boys."

Corina Lecca

MUSIC

At the last minute, you might be able to pick up a ticket to hear Evgeny Kissin, the 20-year-old Russian pianist who's playing Mozart and Shostakovich on March 10 at Carnegie Hall. Across town, at the 92nd Street Y, it's Russian pianist Alexander Shtarkman, 24, on March 11. He's part of the Goldfingers series, honoring talented competition "losers"—Shtarkman placed fourth in the 1989 Van Cliburn competition.

Rienzi: Rarely performed, Wagner's third opera and first big hit is a massive production. The composer was trying to outdo every French opera he knew and stuffed as much as possible into the work, which will be performed by the Opera Orchestra of New York on March 15. At Carnegie Hall.

ASK GAEL

What's on sale?

If they take cash and settle in by 7 P.M., two can share a chicken dinner at Wilson's (201 West 79th Street) for $12. Each gets a bowl of chicken soup, then a moist, lemony half-bird sprinkled with nutted garlic and herbs, a small salad, and a nest of silken mashed potatoes.

At San Domenico (240 Central Park South), it's a pasta-and-salad lunch for $25, beverage included. Choose potato-and-leek ravioli with pesto, potato gnocchi in tomato and butter, or fettuccine alla Bolognese. And if it's calories you're counting, try the 408-calorie menu of sea scallops with endive, braised pheasant breast with Savoy cabbage and mushrooms, and homemade sorbetti for $35.

VIDEOS

Fatal Attraction (Paramount; $29.95): Ah, finally, the version a lot of us have been waiting for. In its initial release, director Adrian Lyne had Glenn Close finished off by Michael Douglas in the bathtub. But there was another ending—also shown here but too uncommercial for release—where things happen a bit more like Puccini's *Madame Butterfly*.

Fatal Attraction

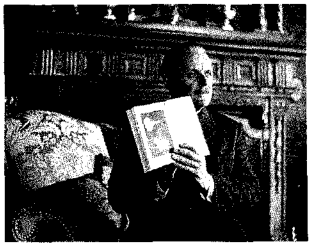
TELEVISION

"The Metropolitan Opera Silver Anniversary Gala": This aria-happy extravaganza—Placido, Mirella, Sherrill, and Luciano are just a few of the more familiar greats—was shown first on pay cable live from Lincoln Center last September. (Channel 13; March 9; 8 P.M.)

Winnie Klotz

MOVIES

Howards End: Ismail Merchant and James Ivory, working at their absolute peak, have turned E. M. Forster's masterpiece of Edwardian class warfare into a grand piece of moviemaking. Gorgeously produced and acted—especially by Anthony Hopkins and Emma Thompson—it's a darker and more difficult work than *A Room With a View.* Opens March 13.



TASTINGS

BY ALEXIS BESPALOFF

At a recent tasting of the sweet wines of Sauternes and Barsac from the excellent 1988 vintage, three châteaux—Rabaud-Promis, Doisy Dubroca, and Coutet—displayed an extra measure of richness and honeyed complexity. About $30 to $40 a bottle.

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof).
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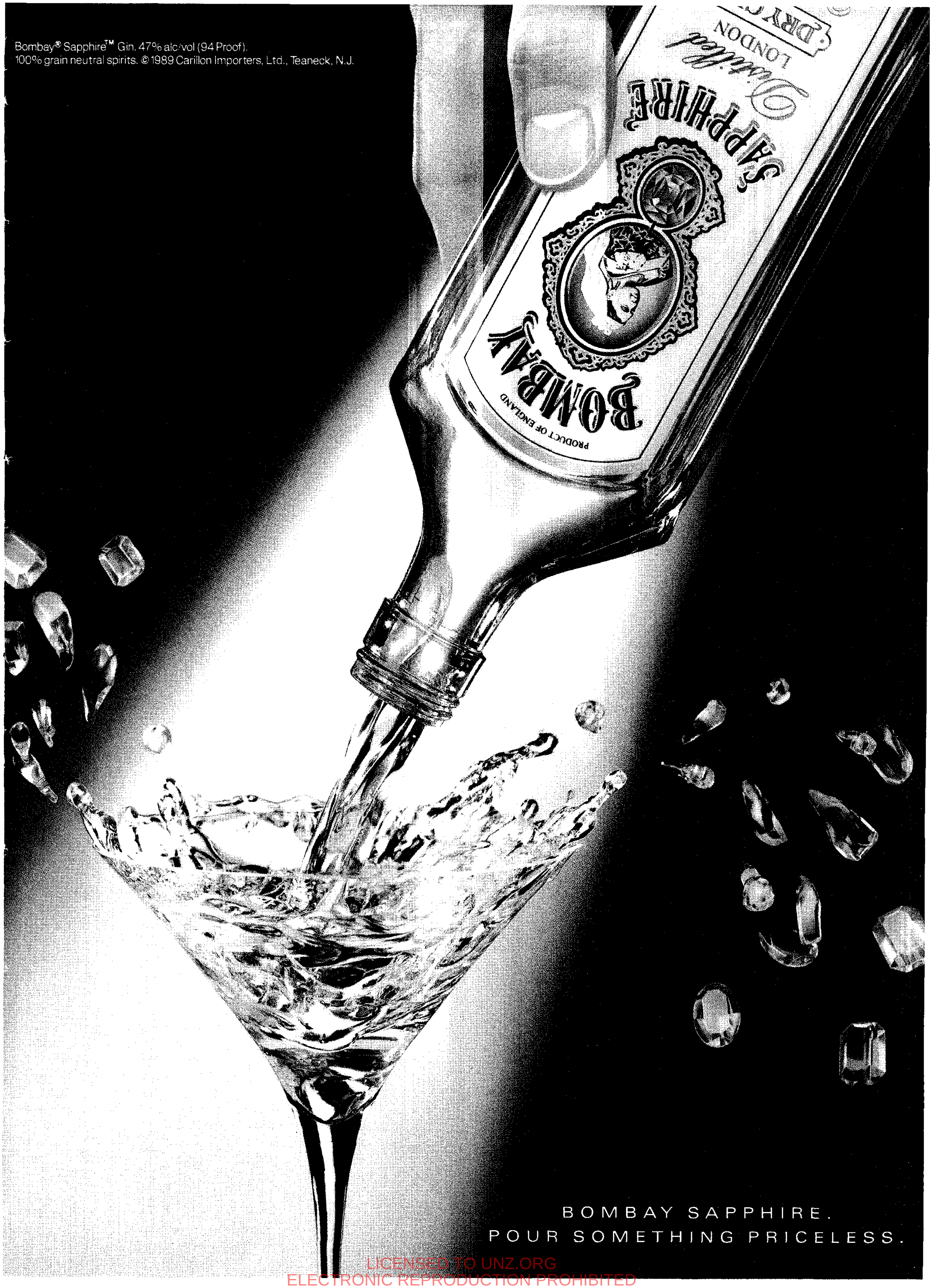
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POUR SOMETHING PRICELESS.

Stylist: Daphne L. White; grooming: Jill E. Bloomer; models: left, Officer John Rice; right, Michael C. Mahon from Bookers, Inc. Cashmere coat: Sulka; Pasha pen: Cartier; gloves and silk scarf: Paul Stuart; Porsche Design sunglasses: Myoptics.

COPS

HOW POLICE AND
ARE CASHING IN
FOR TRUE-C

THE COP ON THE PHONE SAID HE JUST WANTED to ask a few questions, no big deal, could I spare some time?

Of course I could. I had nothing to hide. But as it turned out, he wasn't interested in me; he was after another target, as his first question made clear.

"How do I get an article done about me?"

The publicity-crazed cop is a type most crime reporters see fairly often. One columnist gets rid of them by saying he writes only about people with really dangerous jobs, like cabdrivers and bodega owners.

But this guy was young and fervid, a good cop as well as a self-promoter, so I heard him out (and won't use his name here). He'd performed some truly heroic deeds during a relatively brief career, and one of them had landed him on a reality-based TV cop show.

"Now I want to keep moving in that direction," he said. "I see how some cops get pulled into the entertainment world—this elite group that hangs out together and is *known.* Cops who have books pending, movies based on their lives. Technical consultants and celebrity bodyguards. I deserve to be part of the crowd. I'm almost there. Here's what I have in mind."

He described his dream story, a magazine piece recording his Batman-like approach to crime fighting.

PHOTOGRAPHS BY MARTY UMANS

tars

GANGSTERS
ON TODAY'S MANIA
IME ENTERTAINMENT

By Eric Pooley

He even had the idea for the cover photograph: "I'm coming up out of the subway, and the headline says THE BRAVEST COP IN NEW YORK. Or if that's not right, how about THE CITY'S MOST COMPASSIONATE COP?"

He'd given this a lot of thought.

"Once I get the magazine cover," he explained, "I can get my story optioned for a movie. I'll reveal what makes me so brave—not just catching crooks but fighting the lazy bosses who don't want me to do my job. I'll show the sincerity that allowed me to become an unofficial leader among cops. I'm thinking about telling it all and walking away from the job."

I asked him who should play him—Van Damme, Gibson, Schwarzenegger?

"I'm the only one who could do justice to the role."

He'd already printed up his own eight-by-ten glossy head shots. His high-school acting credits—*South Pacific, The Glass Menagerie*—were listed on the back.

The young cop may be dreaming, but the world he's dreaming about is real, and growing, and populated by men much like him but older, subtler, and richer. True Crime World coalesces in marvelous old-neighborhood Italian joints like Rao's in East Harlem or Puglia's in Little Italy, where cops who do have books and movies in the works, or who moonlight as actors and consultants, sit at big round tables, eating veal, drinking wine, and schmoozing with actors who

Sonny Grosso's True Crime cronies at Rao's: (from left) Grosso, CBS executive Anthony Malara, cop/actor Mike Sheehan, actor Tony Lo Bianco, producer Larry Jacobson, sportswriter Dick Schaap, Judge Edwin Torres.

Grosso's adventures as a cop became *The French Connection* in 1971. Now he produces hit TV shows like *Top Cops.*

play cops, and ex-cops who produce cop shows or made-for-TV cop movies.

At the next table is a crime reporter who has learned that the network didn't like the sitcom pilot based on his life. Nearby sits a judge who writes crime novels, and a detective thinking about retirement and looking for a co-author to turn his old cases into gold. Over in the corner is a former fringe wiseguy hoping Marty Scorsese will produce a movie about his life. He's drinking with a former newspaper editor who writes as-told-to books for former fringe wiseguys.

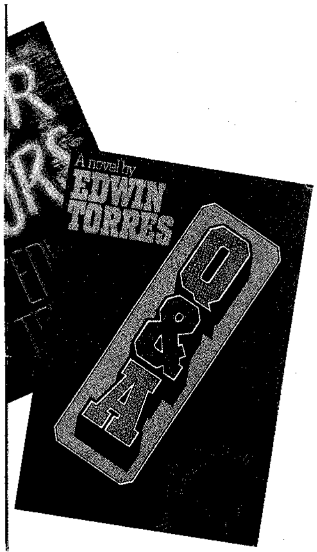
All of them—cops and ex-cops, lawyers and ex-cons, reporters—are visitors in True Crime World, one of the loudest theme parks in the expanding empire of "reality based" entertainment. True Crime World has its own news magazine, *Crime Beat,* and soon it will have its own trading cards depicting mob bosses and serial killers—so that true-crime kids will be able to swap two John Gottis for one Jeffrey Dahmer.

True Crime World now has its own television network, Court TV, but the tube has long been true crime's natural habitat—home to shows as honest and nuanced as *Law & Order,* a drama loosely based on real cases, and as repellent as Fox television's *Cops,* which lets viewers watch real policemen arrest incoherent hookers or an abusive, semi-comatose drunk who still has his girlfriend's blood caked on his lips. Between these poles lies a long, bumpy road of programming that traffics in criminal reality—crooks at large on *America's Most Wanted,* relentlessly heroic *Top Cops,* grim gumshoes on *American Detectives,* agents afield in *FBI: The Untold Stories.*

The first rough draft of history in True Crime World is provided by tabloid shows like *A Current Affair.* When they're not paying for tell-all interviews, these shows produce quickie reenactments of lurid crimes that will eventually be fleshed out as fact-based movies of the week. Forty percent of the 115 movies and miniseries produced by the three major networks this season are fact-based dramas, and the majority of those are true crime. (Cable channels, independents, and features account for dozens more.)

"I'm Proud to Make Positive Cops TV," Says Grosso. "Do

Photographs: top, James Hamilton; bottom left, Everett Collection; bottom right, ABC/Capital Cities.



Star jurist Torres has become a star crime novelist as well.

In *The Preppie Murder*, Mike Sheehan played his real-life boss, and Danny Aiello played Sheehan.

Those movies beget "tie-in" segments on the late local news, attempts to hold the TV-movie audience by mixing interviews with the stars and footage of the actual crime—another invasion of reality by "reality based" media.

ALL OF THESE TRUE-CRIME PRODUCTS have created an insatiable hunger for material, so the people who actually arrest or prosecute real criminals are perfectly placed to provide it. Everyone connected with a big case—the reporters covering it, the cops investigating it, the criminals responsible for it, the victims who survived it, the lawyers prosecuting it—knows that there's money or fame to be gained from it.

Just about every wiseguy entering the federal witness-protection program thinks about selling his memoirs. The star prosecution witnesses in the John Gotti trial, mob turncoats "Sammy Bull" Gravano and Phil Leonetti, are already rumored to be fielding book and movie offers. In the same way, "it seems like every cop wants to get the big case, write the book, make the movie," says Sonny Grosso, 57, the prototypical movie cop. A former detective who helped break the "French Connection" case in 1962, Grosso was a consultant on the book and movie of the same name—pioneering the role of cop as technical adviser—then became a successful producer. "The joke going around," he says, "is the cop running toward the scene of the big shootout—and instead of yelling, 'Call 911!' " he's yelling, 'Call my agent!' I tell them all the same thing—don't give up your day job."

"Every good cop, reporter, and lawyer knows somebody who's either been in a movie or consulted on a movie, or whose book is becoming a movie," says lawyer Richard Emery, whose high-profile civil-liberties practice segued into entertainment law because his clients had true-crime-movie offers. "It's not a wild fantasy anymore."

For years, *New York* has been a source of true-crime material. Such crime-and-punishment sagas as Peter Maas's *King of the Gypsies,* Tom Walker's *Fort Apache—The Bronx,* and Nick Pileggi's *Wiseguy, Sins of the Father,* and *Boss of Bosses* were first published as stories or book excerpts in this magazine, then put into film development. (I have been an occasional visitor to True Crime World: Several of my *New York* pieces have been optioned for television or feature films, and one of them became a movie of the week. The money I made from that project was almost enough to pay off my credit-card debt.)

Producers also use journalists as a way of reaching the real-life characters in a story, some of whose rights are bought (for anywhere from $1 to $25,000 and up) by the producer making the movie. On a hot story, a dozen producers may compete for the key rights, and the producer who locks up the most pieces the fastest is the one who'll get the movie made. "You're not supposed to make a rights deal until the case is closed," says one producer, "but there's so much competition, you *can't* wait that long. So you have a wink or a handshake with the key players while the case is still going on. It's a huge gray area."

The thirst for reality-based entertainment has created an entertainment-based reality—book and movie projects about celebrated cases now become issues in those cases, as defense lawyers point to Hollywood money as a motive for cops to twist investigations or for witnesses to lie on the stand. Cops investigating a serial killer peddle their story to television long before the case goes to trial—and team up with the killer's lover to make their rights package irresistible. A federal agent takes credit for a major drug investigation and stars in books and TV shows about the case; the cop who actually cracked the case is never mentioned. A detective who is an actor in his spare time arrests a man who then asks for the cop's autograph; when he testifies against the man, the cop uses skills learned on movie sets to improve his performance. A reporter promises to get her source a TV-movie deal if the source won't talk to rival reporters. Another reporter interviews a lawman about a big murder case but can't get much information—each one has a TV-movie deal in the works, and the cop doesn't want the reporter to have the inside story. Are these men journalist and lawman, or competing Hollywood legmen? Or are they just two more confused visitors to True Crime World?

NEW YORK COPS AND CRIMINALS HAVE NEVER BEEN SHY about selling their stories. In 1905, a notoriously crooked New York cop named Charles Becker was betrayed by some crooks, convicted of murder, and executed. The crooks who implicated him played themselves in a silent movie. Harry Thaw, who murdered architect Stanford White in 1906, was judged insane, eventually released, and played himself in several quickie films. In 1927, policeman Cornelius Willemse gained fame when a gangster named Little Augie, whom Willemse was escorting to jail, was murdered while sitting beside Willemse in the back of a taxi. Willemse capitalized on the notoriety by publishing two rambling memoirs. In 1936, when the New York gangbuster Thomas E. Dewey convicted Ur-mobster Lucky Luciano on charges of compulsory prostitution, Hollywood producers cut deals with the call girls who'd testified against Luciano and took them West to portray themselves in several fact-based movies about the case.

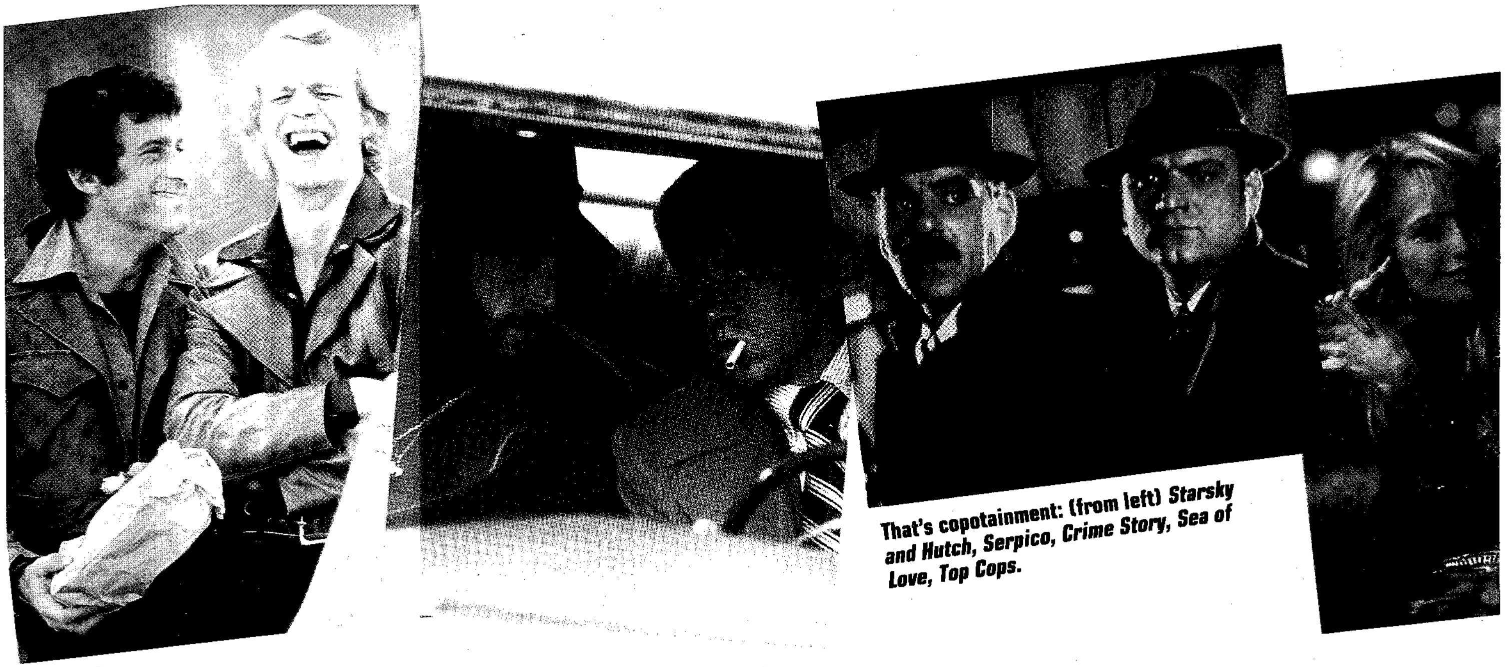
The modern age of New York cops on film began one cold afternoon in 1962, when detectives Eddie Egan and Sonny Grosso were steering two handcuffed drug-dealers toward the 1st Precinct house. Egan and Grosso had just seized 50 kilos of heroin, at that time the biggest drug seizure in history. With an inspired look on his face, Egan turned to Grosso.

"Paul Newman plays me. Ben Gazzara plays you."

The prediction wasn't bad—the roles in *The French Connection* ended up being filled by Gene Hackman and Roy Scheider—but it took almost a decade to come true. The case sat in a Justice Department filing cabinet for six years until writer Robin Moore came across it and invited Grosso and Egan to fly to Jamaica and help him write the book. Best-seller led to movie, director William Friedkin showed up in New York, and Grosso and Egan started splitting $300 a week as technical advisers—the first New York cops with permission to moonlight in movies. It was no coincidence that *The French Connection* turned out to be the first New York cop movie in which the characters talked and acted like New York cops.

Inevitably, the partners' success made some cops jealous (Egan became the target of a major corruption investigation but was cleared) and made others start dreaming about a life in movies. Few realized the dream: Then, as now, most cops gave the force 25 underpaid years—by turns boring, terrifying, and

You Know What a World This Would Be Without Cops?"



That's copotainment: (from left) *Starsky and Hutch, Serpico, Crime Story, Sea of Love, Top Cops.*

frustrating—and then retired to watch cop shows and complain how inaccurate they were. But there were talented exceptions.

In New York, detectives David Greenberg and Bob Hantz, also known as Batman and Robin, were profiled in *New York,* became models for the 1974 movie *The Super Cops,* and inspired the 1975 TV series *Starsky and Hutch.* Detective Ed Zigo, who worked on the Son of Sam case, became a technical adviser. In Los Angeles, ex-cop Joseph Wambaugh began producing character-based cop novels (*The Glitter Dome*), television shows (*Police Story*), and films (*The Onion Field*). In Chicago, Chuck Adamson left the police force to launch the TV series *Crime Story,* which starred ex-cop Dennis Farina. Whistle-blowing New York cop Frank Serpico saw himself played by Al Pacino in *Serpico,* and Jersey City cop Larry Mullane saw himself played by John Goodman, alongside Pacino, in *Sea of Love.* (In a rare reversal of the trend, actor Ken Osmond—Eddie Haskell on *Leave It to Beaver*—left TV to become a cop.)

And Grosso and Egan, who started it all, moved inexorably into entertainment. A wild Irish cop, Egan became an actor who portrayed wild Irish cops (he was among the first New York policemen to join the Screen Actors Guild; 300 belong today) and he had some good parts before his career cooled. Grosso, a blustery and ebullient man with a face like a grilled veal chop, chose to stay behind the cameras.

"The Joke Going Around Is the Cop Running Tow

On the last day of shooting *The French Connection,* Friedkin took Grosso to the Filmways Studios in Harlem, where Francis Ford Coppola was shooting a new movie. Thus did the detective become a technical adviser on *The Godfather* (another was Carmine "The Snake" Persico, the Colombo boss, who let James Caan hang around him to soak up real mob color). Grosso's talent and quick wit (showing Sterling Hayden how to frisk Al Pacino while riding in a car, for instance, though Grosso had never done it before) brought him work on a welter of gritty New York police movies, TV series such as *Kojak* and *Baretta,* and finally a production company of his own.

With partner Larry Jacobson, Grosso produced TV docudramas about the Son of Sam and Mr. Goodbar cases, and such series as *Night Heat, True Blue,* and *Counterstrike.* Grosso was part of True Crime World's elite unit, along with men like Captain Joe Lisi, who is both actor and commander of the NYPD's 17th Precinct, and Justice Edwin Torres, who is both crime novelist (*Q&A, After Hours*) and Supreme Court judge.

Grosso tapped a new true-crime motherlode in 1989, with *Top Cops,* in which reenacted shootouts and robberies are narrated by the cops who lived them. The unabashedly pro-cop show became a surprise hit. Viewers root for Grosso's *Top Cops* knowing that they are the good guys and that they will prevail. "The point of my stories is to show cops in a positive light," says Grosso. "I will not take a cop with improprieties. That's not going to help me or my show. The guys we feature are, like, Medal of Honor winners."

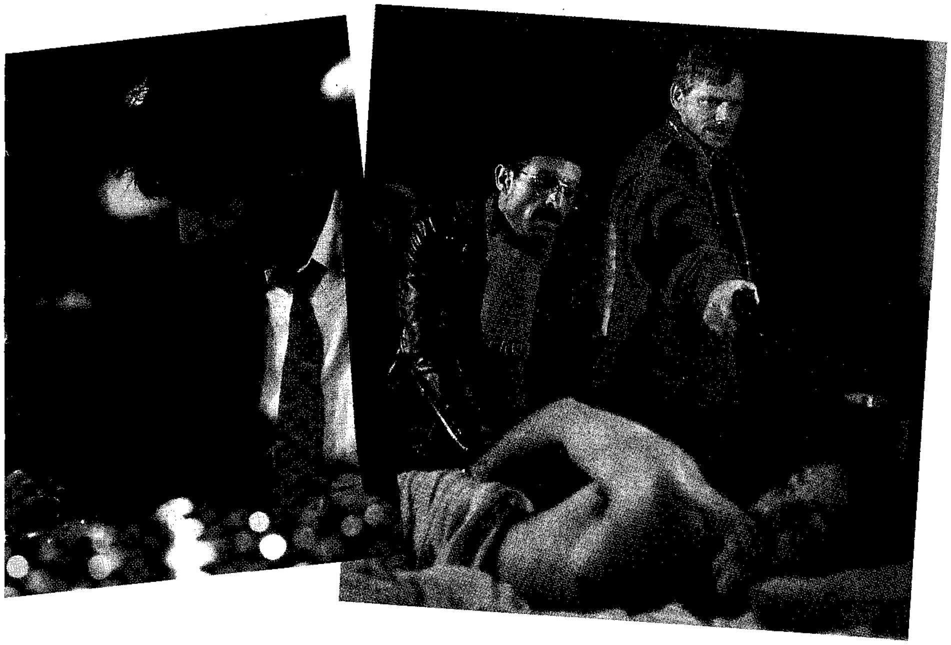
SOMETIMES TV PRODUCERS MAKE COPS FEEL LIKE MEDalists before their contests are even over—and that's when True Crime World becomes a truly murky place. Last year in Florida, as police tracked two women suspects in the serial killing of seven middle-aged men, the television docudramatists were whipped into a frenzy. The cops circulated composite sketches of the suspects—a prostitute named Aileen Wuornos and her lover, Tyria Moore. Two women, on the road, killing men? Splendid made-for-TV murders. Producers flocked to Marion County, Florida, armed with prefab comparisons to *Thelma & Louise* and ready to deal. Folks were happy to see them come.

Wuornos was arrested, confessed, and from jail cut a movie deal with an L.A. producer (she has been convicted of one murder so far, with more trials to come). Brian Jarvis, the Marion County cop who helped break the case against her, decided to peddle book and movie rights of his own. But Jarvis complains that he was frozen out of the investigation by three rival cops angling for their own movie deal. In fact, those cops did get the jump on both Jarvis and Wuornos, because they offered Hollywood a package that included the rights not just to their story but to that of Wuornos's ex-lover, Moore.

Though some circumstantial evidence may have linked Moore to at least one of the murders, she was neither charged nor granted immunity; instead, she was made a star witness and, according to her own testimony, was offered $50,000 by the cops to be part of their movie deal.

Those cops were cutting a deal with producer Chuck McLain when their "joint venture" with Moore hit the papers. The state attorney launched an investigation, hell broke loose in the press, and McLain announced that his project was in limbo. Months later, a script commissioned by McLain—and written largely from the perspectives of the three cops—started making the rounds. McLain told *New York* that the cops hadn't cut a deal with him or cooperated on the script. He

Photographs: left to right, Photofest (2); Everett Collection (2); Anthony Bliss.



d the Big Shootout and Yelling, 'Call My Agent!'"

says he based it on public records. "No one wants to believe that," he complained.

Maybe that's because the script uses the cops' real names. Jarvis says it gives them credit for his work, and contains personal details about them that were never published. It also quotes heavily from Wuornos confessions that weren't made public until months after the script was written.

"You don't have to be a rocket scientist to figure out what's going on," says Jarvis, who quit the sheriff's department, moved his family to Tampa, and tried to forget all about TV movies. But after a story about the case appeared in *Premiere* magazine, Jarvis got a death threat. His home was broken into and his Wuornos files ransacked. The burglar cut words out of the *Premiere* article and pasted them onto a sheet of paper to send Jarvis a message, just like they do on TV. The note's last line said, "See, this happens in reality, too."

"WE LIVE IN A STRANGE DAY," DEFENSE LAWYER ANTHONY CARDINALE told the jury last month at the John Gotti trial. "A day when FBI agents, one of whom is expected to testify here, write books about their investigations. They write books to sell books, to make money, to sell movies. You will have evidence that FBI agents involved in aspects of this case have motives, interests, and biases having to do with book contracts worth $1 million. Movie contracts worth $625,000."

Cardinale was talking about *Boss of Bosses,* a book published last year by FBI agents Joseph O'Brien and Andris Kurins. The book—about former Gambino crime-family boss Paul Castellano, whose death Gotti is alleged to have ordered—was excerpted in *New York,* became a best-seller, and earned O'Brien and Kurins a load of money. A screenplay is now being developed.

This would be nothing more than good fortune for two hardworking FBI men, except that hardworking FBI men are not allowed to profit from their investigations. Otherwise, the agency fears, agents will put their book and movie projects above their work. And that's what O'Brien and Kurins have been accused of by the FBI.

The agents conducted surveillance on Castellano's Staten Island mansion, then published wiretap material about noncriminal matters—Castellano's love affair with his maid, and the penile-implant surgery that enabled him to consummate that affair—when the law says that such things can't be monitored, let alone made public. To make the book a juicier read, says the chief of the investigation, the agents took transcripts of unintelligible conversations and played "fill in the blanks" with them. The agents were accused of exaggerating their role in the case—describing in vivid detail how they planted the bug in Castellano's kitchen when in fact they weren't involved.

"These guys produced a very readable piece of fiction," says Edward McDonald, who ran the Organized Crime Strike Force overseeing the investigation. "It's improper on so many levels." In the controversy that met the book's publication, the agents—who denied wrongdoing and blamed their troubles on "sour grapes"—retired without their pensions but with their book and movie money.

If O'Brien and Kurins told tall tales to make their book a better read, says Cardinale, "who's to say other agents in this trial wouldn't stretch the truth on the witness stand to get such a deal for themselves? With the Son of Sam laws [which prohibit criminals from profiting from books and movies about their crimes] being struck down, it's a motivating factor for criminals now, too. Are they lying to make a better case, or a better movie? Everyone connected with this case has to be thinking about it."

Defense lawyers have become savvy enough about potential conflicts of interest that they sometimes raise the charge when it isn't valid. That's what happened to Mike Sheehan, 43, a homicide detective with 24 years on the force who looks and acts like Hollywood's idea of a detective—a broad Irish mug, quick dry wit, eyes that betray nothing. In 1986, Sheehan was assigned to a big case—the killing of Jennifer Levin by Robert Chambers. (While investigating the case, Sheehan was followed around by actor Tom Berenger, researching his cop role in *Someone to Watch Over Me.*) Sheehan took Chambers's confession, testified against him at the trial, and later sold his story to TV. The role of Sheehan was played by Danny Aiello in *The Preppie Murder.* Sheehan portrayed his own boss.

In Sheehan's next celebrated case—the rape of the Central Park jogger—a defense lawyer raised his TV role in the Chambers case. The lawyer accused Sheehan of taking a second, more damning confession from one of the jogger defendants, just to improve his chances of getting into the TV-movie action on the case. The charge wasn't true, but just by being involved in the fact-based world, Sheehan left himself open to the accusation.

"I wanted to wring the guy's neck," says Sheehan. "But I guess it goes with the territory."

Despite getting a technical-consultant job on *Black Rain,* a nice turn as a crooked fight promoter in *Rocky V,* and smaller parts in *Law & Order* and other TV shows, Sheehan is still more cop than actor—straddling worlds, wondering if he should make the leap. He suffers the jabs of jealous cops who call him "Hollywood," and the more serious attentions of internal-affairs investigators who kept him under surveillance for a year, looking for (but not finding) signs of corruption in his frequent off-duty trips to the West Coast. "They've come close to forcing me out," he says. "Eventually, I'll have to go."

A former cop who did make the jump is sympathetic. "The bosses hate it when you start to do well in movies," says Grosso. "You've got to be careful, because success is no sure thing. People think it's easy—it's damned hard. I just feel fortunate having been a part of these two worlds. I bleed NYPD blue. I'm proud to make positive cop TV. Do you know what a world this would be without cops?"

Wiseguy and government informant Henry Hill begat Martin Scorsese's *GoodFellas*, with Ray Liotta and Robert De Niro.

For Grosso, it would be a less lucrative one. Even so, he is tapping into another true-crime vein: *Gangsters.*

"We'll tell three mob stories each week," he says. "We're struggling with this problem—don't glorify them, but glorify them enough. If we can work that out, we'll have a helluva show."

"The Big Problem," Says Polisi, "Is That the Market Is

THE ARCHETYPE OF THE MEDIA MOBSTER IS HENRY HILL, the subject of Nick Pileggi's best-selling *Wiseguy* and Scorsese's film adaptation, *GoodFellas.* Thanks to a suit filed by *Wiseguy* publisher Simon & Schuster, in December the Supreme Court struck down New York's Son of Sam law (the state Assembly is now trying to pass a revised law). Hill, who left the witness program, got busted for coke-dealing, and went through drug rehabilitation, now spends his time pitching story ideas to Hollywood. He claims to have made half a million on the book and movie so far.

Most mobsters trying to get into the game aren't so fortunate. Their projects aren't so high-end, their income not so hefty. Aging hoods looking for the big score, they dive right in anyway.

"Every crook in the program thinks his story is the most important—because we cultivated and stroked them so they'd cooperate," says Ed McDonald, who sent Hill and scores of other mobsters into the witness program between 1977 and 1989 (and played himself in *GoodFellas*). "They want to make money, be famous, hang on to their notorious pasts. They want to be Henry Hill."

Most find out it isn't so easy.

"It turns out they've all been hanging around with the same guys—you start to hear the same stories over and over. Plus they're all lying about half the time."

Michael Franzese, the movie producer and "Yuppie Don" who may be the biggest money-earner in Mafia history, cut a deal with prosecutors and testified about his mob ties without entering the witness program or changing his identity. Claiming to be born again, Franzese, 41, has married a dancer from one of his films. He has just published his memoir, *Quitting the Mob;* a movie version is in development. Sadly, Franzese was unable to go on a book tour. After pleading guilty to racketeering and tax evasion, he was sent back to prison for four years.

The list of media crooks goes on. Philadelphia hood Nick Caramandi told his story in *Blood and Honor.* Another hood in hiding wrote the novel *Blood of Our Fathers* under the pen name Sonny Girard. Uniquely positioned to capitalize on the cops-and-robbers craze is John Manca—weathered birch in a three-piece suit—who has been both a corrupt New York City cop and a mob associate in his long career. He started out as Grosso's squad-car partner in 1955, became a detective who robbed with his badge, got drummed out of the force, then turned to crime full-time. After a 1985 conviction for stealing traveler's checks, Manca dodged in and out of the witness program without ever taking the stand, then faced a job crisis.

"Where was I going with my life?" says Manca, 61. "Couldn't be a cop, couldn't be a wiseguy, couldn't be a home-improvement contractor 'cause I'd defrauded Consumer Affairs. Got into trouble with the taxi commission when I had limos. I sort of cut all my bridges down. So what was left? Books and movies."

QUITTING THE MOB
Michael Franzese & Dary Matera

Gangster/writer Michael Franzese (with wife) is back in jail.

After surviving "a second prison term" slicing bologna in his sister's deli, he contacted Grosso, "but Sonny couldn't help me, because his shtick is true blue and mine was taking green." Then Manca met Pileggi, landed a job as technical consultant on *GoodFellas,* and published a book called *Tin for Sale* (in which, he says, he exaggerated the violence in his past to make a better read). He is now working on a second book and hoping Scorsese will make a film based on the first.

Photographs: top left; David Jensen/*Spy* magazine/Outline; top right, Photofest; bottom, Firooz Zahedi/Onyx.

If the movie is made, Manca could earn $200,000. If not, he could be back to the bologna.

"I need this one," says Manca. "I have an existence problem. I'm not high on the hog anymore. I'm not going to Vegas." But he's confident. "I've learned the secret to this game," he says. "At the end of the story, you've got to display redemptive qualities."

ASIDE FROM REDEMPTION, THE MOB CONFESSIONAL DEmands a fresh angle from each confessor: Yuppie Mobster. Cop Turned Mobster. Mob Girl. Mobster With Sons Who Play Football Really Well—Sal Polisi.

One night in 1979, Grosso and producer Jerry Weintraub happened to be drinking beer with Polisi—a short, taut, entertaining fellow who coached youth football and was an associate in the Colombo and Gambino crime families.

"I'm talking," says Polisi, "and Sonny's telling me what a born storyteller I am. He said, 'I'd like to do something with you, but I do stuff from the other side. I'm the cops, you're the robbers.' "

Polisi remembered that conversation eight years later, after he was arrested for narcotics distribution and was given a new address and identity in exchange for testimony against Gotti. Like every ex-con in witness protection, Polisi had a problem: making a living. The $1,500 monthly stipend he got from the government didn't pay for much, and the notion of managing a 7-Eleven in Idaho didn't appeal.

"So sell the past," says Polisi.

In 1987, Polisi worked with journalist Nick Taylor on a *New York* article and book about his post-mob experiences, *Sins of the Father*. The book follows the Polisi family into witness protection, where the family crumbles and Sal proves that a bad man can be a good father to his football-star sons. Because of the Son of Sam laws, the proceeds went to Polisi's children.

ietting Saturated."

"When the book came out," says Polisi, now 46, "I'm doing all the talk shows—Geraldo, Sonya, Connie Chung. And I'm thinking, How do I hang on to this? It was a real problem."

It's one that few media crooks have been able to overcome: Having sold your story to the government in exchange for witness protection, and then again to a publisher, what have you got left to sell? It was 1989. The Gambino family had marked him for death, but Polisi, like Manca and Hill, had left the witness program and was living out West under a fake name. He'd split with his wife; he was jobless, broke. He thought back to that night in 1979 when Grosso and Weintraub told him he was funny.

"I had this vision: I tell stories. I'm a storyteller."

There was just one more problem: "I didn't know where to put a comma."

He rented a place in the mountains, got a part-time job as a phone salesman, and started trying to write. A college student showed him how to use a computer, and he bought a program called Rightwriter, which analyzes writing samples.

"It said I was on a seventh-grade level," says Polisi. He input the first five pages of Mario Puzo's *The Sicilian*. "He's at sixth-grade level. I figured I'm ready."

Armed with new knowledge of the passive and active voices, he started working with writer-producer Robert Fields, who was adapting *Sins of the Father*. They'd meet in different locations—Florida, San Diego, Los Angeles, Chicago—because Fields didn't want to be around the day the mob found Polisi.

"Luckily, the Gambinos don't have a Look for the Guys Who Flipped division," says Fields. "Sal's a great resource. He's been there."

"Bob exposed my individual talent for dialogue," says Polisi. "Pacino's going to be reading the script."

"Sal's not getting credit for this project," says Fields.

TWO YEARS AGO, A CBS PRODUCER ARRANGED A CONFERence call between Polisi and a friend from the old neighborhood—Henry Hill.

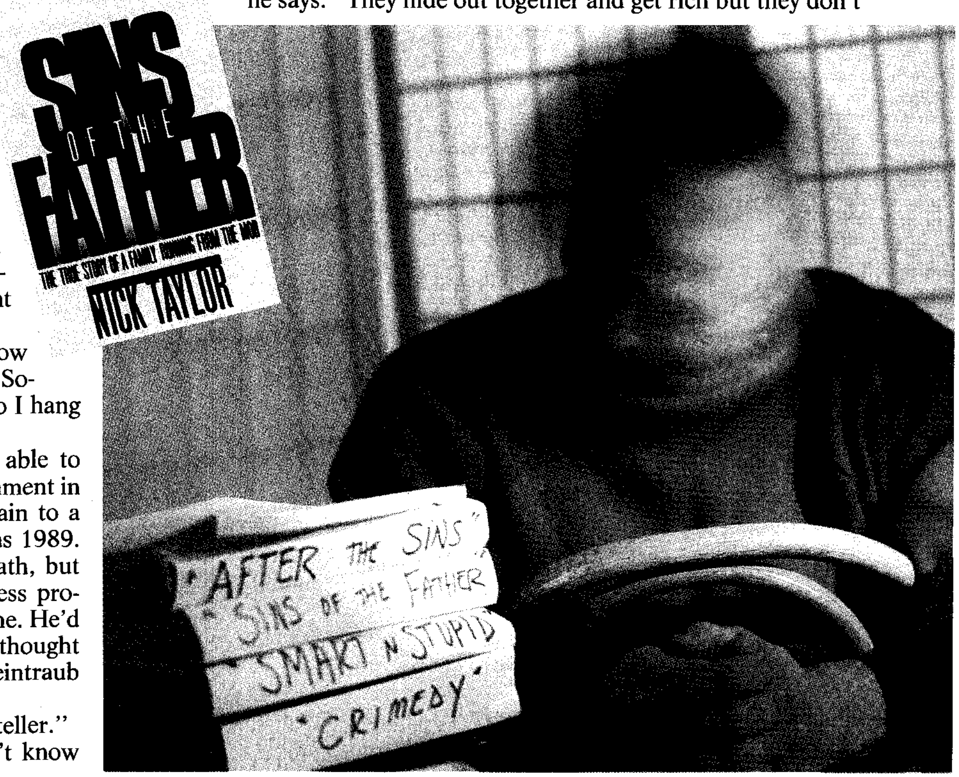
Polisi had been on Connie Chung, Hill on *60 Minutes*. The two hadn't seen each other in years, but they had a lot in common: They were both hiding from the mob. They had both told their stories in books, and they were both trying to get something going in Hollywood.

The two hoods started talking on the phone, cooking up deals—becoming script consultants for a Rise and Fall of Gotti mini-series (which may actually be made) or stars of a 900 phone line called Dial-A-Mobster. They tried to get Ed McDonald interested in that project.

"I told them they were crazy," says McDonald.

Polisi and Hill were friends, but they were also competitors—there are, after all, only so many ex-gangster gigs to be had in Hollywood, and Hill is the better known by far. Their complex relationship suggested a sitcom idea to Polisi.

"Two former wiseguys in the witness program meet up in Hollywood. They strike it big, but they have to send their scripts in by modem or fax, because the mob's after them," he says. "They hide out together and get rich but they don't trust each other. One tries to knock the other off to get all the money. I call it *Crimedy*, 'cause it's crime and comedy."



Federal witness/Hollywood hustler Sal Polisi is still afraid of the mob.

As paranoid wish-fulfillment, the pitch is enormously revealing. It says more about the dreams and fears of ex-hoods in 1992 than do all the fact-based dramas in the world. "The big problem," says Polisi, "is that the market is getting saturated. Mafia s--- will always be hot, and Gotti on trial is good for the whole routine. It's peaking now, but when he's convicted and the guys who testify against him do their books, it'll all cool down. Then everyone will have to go back to honest employment for a change."

Photograph by Regis.

HOME MOVIE

ROBERT ALTMAN, THE AGING BAD BOY OF FILM, GETS BACK IN PLAY WITH A STAR-STUDDED HOLLYWOOD SATIRE CALLED 'THE PLAYER' ★ ★ ★ ★ BY JEANIE KASINDORF

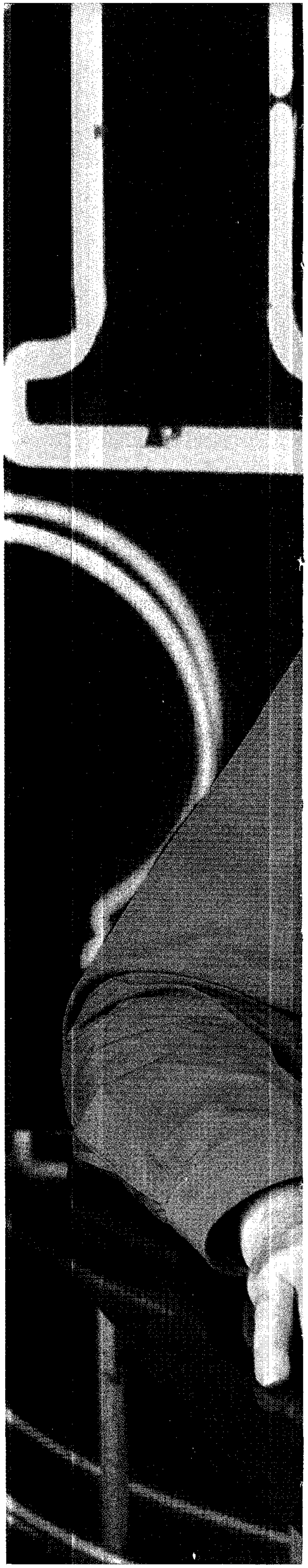
'WELL, I DON'T THINK HE does have a soul."

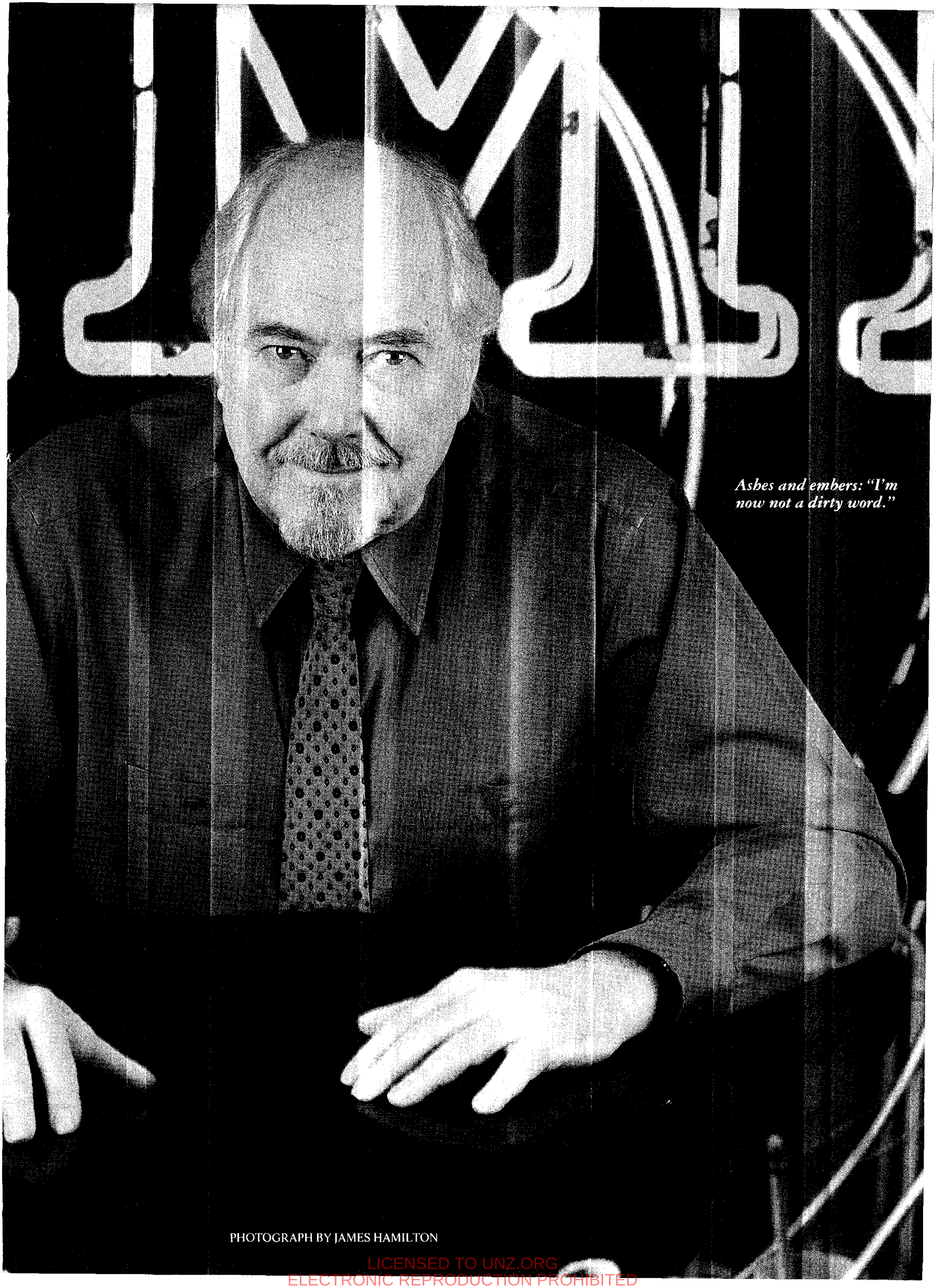
Bob Altman is sitting on an overstuffed black leather sofa in his Park Avenue office, talking about Griffin Mill, the young studio executive in his new film, *The Player.* The movie—a deliciously biting black comedy about a Hollywood executive who gets away with murder—has become one of the most-talked-about films on both coasts, even though it is still a month away from being released.

"Most of those guys don't have. They don't even have a point of view. They're just there earning their salary and the little room at the very top is the room they're all afraid of. And that room is empty; nobody's up there. And they don't even know that. With Griffin, that ember is still burning; it isn't quite out. But by the end of the film, that ember is extinguished. It is a gray ash."

As soon as the words *gray ash* pop out of his mouth, the film director's eyes twinkle mischievously and his face breaks into a broad, happy smile. All around the well-appointed room I can suddenly see the gray ashes of studio chiefs who have told Altman that that idea is too dark, that lead character is too unsympathetic, that screenplay has no plot line, that story doesn't have a happy ending.

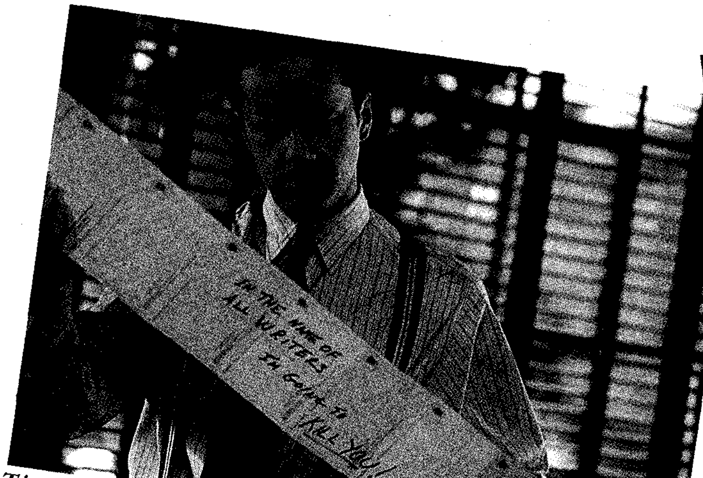
Bob Altman, 67, has been waging his own personal war against Hollywood since he broke onto the scene in 1970 with his first big hit, *M*A*S*H.* For the next six years, he could do no wrong. With films like *Brewster McCloud, McCabe & Mrs. Miller,* and *Nashville,* he became known as the master of the dark comedy, the virtuoso of original, improvisational filmmaking. Then the market for small, idiosyncratic movies began to





Asbes and embers: "I'm now not a dirty word."

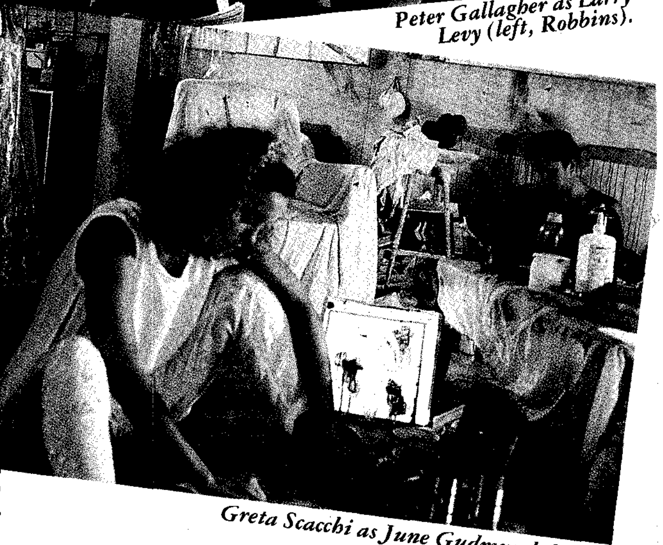
PHOTOGRAPH BY JAMES HAMILTON



Tim Robbins as Griffin Mill.

Peter Gallagher as Larry Levy (left, Robbins).

Dean Stockwell (left) as Andy Civella with Richard Grant as Tom Oakley.



Greta Scacchi as June Gudmundsdottir.

change, and Altman's career went into a dizzying downward spiral.

"The word on Bob Altman was all bad," wrote *Variety* editor Peter Bart, who was once a studio executive. "He was arrogant. He had an authority problem. He drank too much. He behaved badly in public." In 1981, Altman left Hollywood. He moved to New York and then to Paris. He worked in theater and made a handful of small art films and television movies.

In 1990, he decided to return to Hollywood. A year later, his agent sent him *The Player.* The script, which was adapted by screenwriter Michael Tolkin from his own novel, tells the unnerving yet sidesplitting story of Griffin Mill, a young studio executive with an ice-cold heart who murders a screenwriter and then seduces his girlfriend.

The film stars Tim Robbins as Griffin Mill, a forbidding young man who seems to be making a thousand calculations a minute, never revealing any of them. Greta Scacchi plays June Gudmundsdottir, the screenwriter's mystical Icelandic girlfriend, the most classically Altmanesque character in the film. ("In my reality, she never existed," Altman says. "She was somebody Griffin made up.") Whoopi Goldberg is a droll police detective out to get Mill. Peter Gallagher is another young executive who lusts after Mill's job, and film director Sydney Pollack is Mill's high-powered Hollywood lawyer.

One of the touches that make *The Player* at once so real and surreal is that more than 60 actors agreed to appear in cameos as themselves—making the film feel like Hollywood's own home movie. Even Julia Roberts and Bruce Willis make surprise appearances in which they wickedly satirize themselves. There is also a handful of screenwriters, who help give the film its cinéma-vérité quality by pitching their own ludicrous story ideas.

I asked Altman if he realized when he first read the script that the film would inevitably be thought of as "Bob Altman v. Hollywood."

"It seemed like it was pretty good casting," he said with a sly smile. He still speaks with the slight midwestern twang of his Kansas City childhood. There is a quiet earnestness to his voice that makes much of what he has to say about Hollywood sound more benign than it does in print. "It seemed like it would get an inordinate amount of attention. I didn't know whether that was good or bad; it can work both ways. It's not a mean-spirited picture, no more so than *M*A*S*H* was. I'm angry about the system for the system itself, because I think it's dumb and stupid, but I'm not angry about me. I'm very content and always have been. I like doing work that's on the edge and a little offbeat; I find it much more satisfying to me. I think it's more valuable work. Somebody has to do it, and I like it. I wouldn't change my position in relation to it for anything. What could they give me? *Batman*?"

BOB ALTMAN FIRST ARRIVED IN Hollywood when he was eighteen or nineteen years old and was stationed at March Air Force Base near Los Angeles. After trying unsuccessfully to sell some stories to the movies, he moved to New York, where he tried and failed at setting up a business tattooing dogs for identification. After one more try in Los Angeles, he took a job with an industrial-film company in Kansas City. Six years later, he made his third assault on Hollywood and spent the next decade directing television shows like *Bonanza* and *The Millionaire.* In 1969, when he was 44 years old, 20th Century Fox was looking for someone to direct a small war comedy called *M*A*S*H.* After being turned down by fourteen other directors, the studio executives offered the job to Altman.

Photographs by Lorey Sebastian/New Line Cinema.

From 1970 through 1975, when *Nashville* was released, Altman had a glorious run in Hollywood. Two years later, *Star Wars* and *Close Encounters of the Third Kind* appeared on the scene and changed the face of the film industry. While Steven Spielberg and George Lucas were showing the studio chiefs and their stockholders how they could bring in well over $100 million a picture with a new style of mass entertainment, Altman continued to go his own quirky way. He directed a string of flops—*A Wedding, Quintet, A Perfect Couple, Health.*

Then, in 1980, he finished it off with the disastrous *Popeye.* Paramount sued Altman for going over budget. Altman accused Barry Diller, then the chairman of Paramount Pictures, of trying to jinx *Popeye* by leaking negative stories about it before its release. "I'll say anything about Diller," Altman told *New York* in 1982. "I'd love him to sue me for slander or libel, and then get people on the witness stand to talk about what he did to me."

I told Altman that he seemed to relish playing the role of a man with an appetite for too much liquor and too many fights.

"Wellll . . . ," he said.

"You did."

"Yah, I'm sure I did," he replied.

"Did it hurt you?"

"I don't think it made any difference then and I don't think it makes any difference now. Ultimately, it's the only way I could exist. In other words, I couldn't, I never would have succeeded on their terms anyway. To go and do those films that way and have them really shape the film for me wouldn't work. I would have failed at it. I mean, Marty Scorsese went through the same thing. There was a time when he just couldn't do anything and he did that *After Hours* thing with Griffin Dunne. It's a struggle. Francis—Coppola—always has a struggle. People like myself were just totally cut out of it. I don't feel I've been discriminated against or anything like that. These are choices I made."

In 1981, Altman sold Lion's Gate, the small movie studio he had set up in Los Angeles, and fled to New York. "I'm not going to do another film for the studios," he said back then.

He directed *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* on Broadway (the huge neon 5 & DIME sign from the set dominates the wall behind his large glass desk). He directed the film version of that play as well as the film version of David Rabe's *Streamers.*

Then he moved to Paris to try to develop a film about the French fashion industry ("It's *Nashville,* that formula of mine, set in the arena of prêt-à-porter"). He ended up spending six years there, during which time he made three small films, *Secret Honor, Fool for Love,* and *Beyond Therapy.*

In 1987, he returned to television. He directed *The Caine Mutiny Court-Martial; Vincent and Theo,* a European TV miniseries about Vincent Van Gogh and his brother, Theo, that was released theatrically in the United States; and an HBO series called *Tanner '88.* The series, which he created with Garry Trudeau, was about a dark-horse presidential candidate named Jack Tanner. It had the same rambling, cinéma-vérité feeling that *Nashville* and *M*A*S*H* did. Altman added one new twist by sprinkling the sets with real candidates and celebrities.

IN 1990, HE MOVED BACK TO California. About the same time, he gave up drinking. "I don't drink at all anymore because of my heart," he said. The years of alcohol abuse just attacked it, and my heart got enlarged, and it's just foolish of me to drink. I stopped drinking two years ago, and I don't find my life any different. Other than it's a little more boring."

I asked him if there was any significance to the fact that he returned to Hollywood and stopped drinking about the same time.

"None whatsoever," he said. "If that's true, it's so deep in my subconscious I don't know about it. I'd rather have them think I was drinking too much."

'THE PLAYER' IS A BLACK COMEDY ABOUT A FILM EXECUTIVE WHO GETS AWAY WITH MURDERING A SCREENWRITER, THEN SEDUCES THE WRITER'S GIRLFRIEND.

He tried to put together a deal for the prêt-à-porter film, as well as a deal for a project called *L.A. Short Cuts.* "*L.A. Short Cuts* is based on about nine or ten Raymond Carver short stories. I folded them together à la *Nashville* and I set them all in Los Angeles, the outskirts like Covina and Glendale. They're all crisscrossing stories and there's about 27 characters. It's a terrific script. It's just that they don't see that kind of a picture. 'Oh, those stories are too depressing.' I said, 'Well, it's like the blues. The blues don't give you pain, they relieve pain.'

"So I was having a hard time getting it financed. I was back here shooting *Black and Blue,* the Broadway revue. I put it on tape for PBS and Japanese pay television. It had been six years since I had an agent. A friend of mine, Johnnie Planco at William Morris, said he wanted to represent me. I said, 'There isn't really anything to represent.' Then they brought *The Player* to me."

The Player had been kicking around Hollywood for almost three years, since producer David Brown bought the rights to the novel in 1988. "That started years of fruitless and agonizing and often humiliating auditions of a subject nobody wanted," Brown said. "It was a mirror image of the Hollywood I knew. But everyone said it was 'too inside.' 'An unsympathetic character.' 'Who's going to root for a man who gets away with murder?' "

As Brown's option was running out, Tolkin asked if he could bring in his personal manager, Nick Wechsler, to try to stir up some new interest. Wechsler, who produced *sex, lies and videotape,* brought in Cary Brokaw, with whom he had worked on *Drugstore Cowboy.* Brokaw, the chairman of a production company called Avenue Entertainment, agreed to come up with half the $8-million budget. Wechsler then went to producer Aaron Spelling's distribution company, Spelling Films International, to get the other half.

"When William Morris asked if they could submit it to Altman," Brokaw says, "I said, 'To be honest, I have reservations.' I had known Bob from an earlier life when I was in marketing and distribution at Fox and he made *Three Women, Quintet, A Wedding, Health, A Perfect Couple.* It was a streak of five—whatever you say artistically about them—profoundly uncommercial movies. Bob was a tough guy to deal with at the time. When the movies didn't work, it was our fault. Having lived through that firsthand, I had my doubts. But I said, 'Go ahead and submit it to him' nonetheless.

"He read it. About a week later we met, he and David and I, and it was a fantastic meeting. Right up front we talked about the fact that this is a structured story line with a real plot and while within it there was a lot Bob could bring to it, improvisation and other touches, we never wanted to lose track of that plot. He was very enthusiastic about it."

The film came together very fast. They had their first meeting in March, and Altman was screening rough prints for friends by October. "My first choice for the film was Tim Robbins," Altman said. "Tim Robbins seemed to be the guy. Tim has a lot of that 'He's moving around behind there and not letting you see it.' Also, I wanted somebody who would be generally sympathetic or that you felt you could like. 'Cause his character is awful. He was one of the people I was going to use for *L.A. Short Cuts.* I liked his whole attitude toward the business. He is in theater a lot; he's a very serious actor.

AT ONE POINT, THE FOREIGN people, the Spelling people, said Tim Robbins wasn't a big enough name. And I just said, 'Well, fellows, listen, I can't move on to someone else. I'm already committed to the guy; he's already in my mind; I can't just change.' I said, 'I'll give them a foreign girl.' I always had that in mind anyway. I had always wanted the girlfriend to be somebody very foreign, very outside, a totally new experience for him. So we satisfied them with a foreigner.

"I don't think we would be sitting here today had I not done *Tanner.* The idea of being able to mix real people in with fictional people became an idea I used in the film. I didn't expect it to work so well. In Tolkin's screenplay, he had an opening with three or four writers giving pitches to the studio executive. Because of the *Tanner* experience, I asked writers to do their own pitches. I thought, Why am I going to sit there and write something for them to say? So to the day we shot it, I didn't know what the pitches were until we started actually rehearsing. Buck Henry said, 'I'm not going to tell you; I'm just going to see if you like it.'

"It just grew. I started with the writers. Then I said, 'Let's have a party at the lawyer's house so I can fill it with movie stars. I started with Jack Lemmon; he's a friend of mine. I said, 'Do you want to play the piano?' Then I had the problem of getting an actor to come in and play the lawyer, Dick Mellen. So I figured, I'm going to have this thing full of high-powered movie stars and I'm going to bring in some day player, that isn't going to work. So I went to Blake Edwards, and Blake said he'd do it. So when I started calling people, I had a little double director whammy going. Then Blake called me and said, 'I don't think I'm going to be in the country.' So I called Sydney Pollack. I said, 'How would you like to be a backup for Blake Edwards, as an actor?' And Sydney was very generous.

"Everybody was very generous. Nobody asked to see a script. I said, 'It's about Hollywood, it's about a studio executives who kills a writer and gets away with it, happy ending, ha-ha.' "

"Were they motivated by divine retribution?" I asked.

"I think that all of those people, in their souls," he said, "were sympathetic to this because they all know who those people are and how they behave and how they have to behave in response to them. And I think they resent it, they don't like it. I don't like it. You have to be polite, you can't just go in and really level somebody, 'cause it just doesn't work.

"I told the actors, 'I don't care what you guys say or do, 'cause you're really representing yourselves.' I said, 'What I would like is something that is abrasive, that is not just something that's a "Hi, it's nice to see you." ' And Malcolm McDowell said, 'Those guys are always bad-mouthing me.' He said, 'Why don't we do something about that?' So he came up with the line 'Listen . . . the next time you want to bad-mouth me, have the courage to do it to my face.' Burt Reynolds said, 'I'll call him an assh---.' We're making fun of ourselves, of the system we're in."

Suddenly the set of *The Player* became the hottest ticket in Hollywood. People began calling and asking to be in the film. "Warren Beatty called," Altman said. "Warren had a couple of conversations with my assistant. I told her to tell him, 'Listen, show up, just show up, we're at the studio for ten days, I'll have you walk by the window. I mean, I'll improvise something for you.' But he never did show up. After the film was finished and we had some screenings, I ran into him and his sister. And she said, 'Gee, why didn't you ask me to be in your movie?' And I said, 'Gee, Shirley, we were just. . . .' And Warren said, 'What is this?' He acted like he didn't know anything about it, but he did." A week later, Altman backed away from his story. "Maybe Warren never got the message," he said.

THE SET BECAME THE HOTTEST TICKET IN HOLLYWOOD. PEOPLE BEGAN CALLING AND ASKING TO BE IN THE FILM. "WARREN BEATTY CALLED," SAYS ALTMAN.

Altman couldn't wait to talk about the fighting that took place when he screened the film for the major studios to see if they wanted to distribute it. "What's happened in selling this," he said, "is as bizarre and ridiculous and mirrorlike as the film itself." The speech, which was clearly designed to help promote the movie, was an equally bizarre instance of life imitating art imitating life.

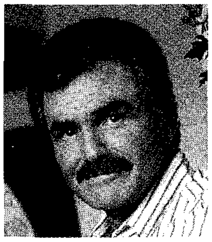
"Word had gotten out that it was a hot picture," he said, savoring the tale. "We had waged a campaign. We invited enough people to our screenings so that the word would filter down. We wanted to have one big screening and invite all the studios to come. Of course, they wouldn't do it. So we had a screening for each studio. But we said, 'We will not let you screen it without an audience.' If you do, they skip reels, they talk about the picture, they don't look at the picture. We also told them we didn't want them to recruit a test audience.

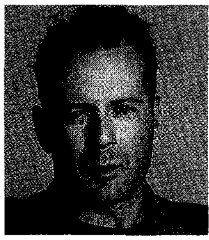
"We said, 'We will show it at your studio. If you want to fill your auditorium with people from your studio, that's fine; we want to have probably ten people at each one.' So we screened it that way.

"At Columbia, Mark Canton did not show up at the screening. He called Cary and said he wanted to leave the print overnight so he could look at it the next day. Cary said okay. I said, 'I don't think it's a good idea,' but it was done. So I sent my assistant editor over there and they wouldn't let him in the room. Although they let the shoe-shine boy in the room to do Mr. Canton's shoes. The old shoe-shine boy. Then they came out and found my assistant editor sitting in the lobby and told him he had to leave the building. One of them said, 'We know you're here to spy for Altman.' So he said, 'I've got to call my boss.'

"So they sent him into the projection booth, fools that they are, where the phone was. He got me on the phone, and while he had me on the phone Mark Canton got on the squawk box and said, 'Skip the next reel, go down to reel six.' And I said, 'Take the print off; just take the print off and don't show it to him.' He said, 'They won't do that.' Then the guy, the emissary, whoever he was, he said, 'I can't shut this off; this is the head of Columbia studios.' I said, 'Let me tell you something. I am doing a courtesy to Columbia studios by letting them look at this picture.' I said, 'It's my film, it is not your film.' I said, 'They have not a chance in hell nor do they have enough money to buy this film.' Which is probably not true. They shut it off. And Canton and his guys had to leave with the shoe-shine boy.

"So then I told this story to everybody, and I will continue to tell it to everybody. I feel like Cuomo and Clinton. I didn't say it, he said it. What should I apologize for? And they published it in the L.A. *Times* and he flipped. He told *Variety* he was turning the picture down anyway, he was

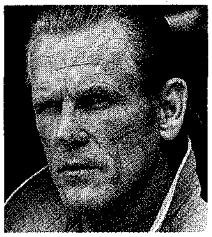




ALTMAN'S CAMEOS

A partial list of the 65 celebrities who appear as themselves in The Player:

Steve Allen
René Auberjonois
Harry Belafonte
Shari Belafonte
Karen Black
Gary Busey
Robert Carradine
Charles Champlin
Cher
James Coburn
Cathy Lee Crosby
John Cusack
Brad Davis
Paul Dooley
Peter Falk
Felicia Farr
Kasia Figura
Louise Fletcher
Dennis Franz
Teri Garr
Leeza Gibbons
Scott Glenn
Jeff Goldblum
Elliott Gould
Joel Grey
David Alan Grier
Buck Henry
Anjelica Huston
Kathy Ireland
Sally Kellerman
Sally Kirkland
Jack Lemmon
Marlee Matlin
Andie MacDowell
Malcolm McDowell
Jayne Meadows
Martin Mull
Jennifer Nash
Nick Nolte
Alexandra Powers
Bert Remsen
Guy Remsen
Patricia Resnick
Burt Reynolds
Julia Roberts
Mimi Rogers
Annie Ross
Alan Rudolph
Jill St. John
Susan Sarandon
Adam Simon
Rod Steiger
Joan Tewkesbury
Lily Tomlin
Robert Wagner
Ray Walston
Bruce Willis



only seeing it as a courtesy to [ICM chairman] Jeff Berg. Now he's telling people he walked out." (Canton says he didn't ask to skip to the final reel and wanted Altman's editor to leave so he could talk privately with his staff.)

"Mike Medavoy at TriStar," Altman said, "which is another Sony project, did the same thing. He didn't show up for the TriStar screening. He wanted to show it at his house for himself. We said, 'Could he run it at the studio on Sunday?' We asked if he wanted an audience. They said, 'No, he does not want an audience; he really wants to look at it with a few of his people.' So I sent two of my people over there, and they got there and they had recruited a test audience and they had cards. I just flipped out, and Medavoy showed up and I got him on the telephone. I said, 'I can't let you show this picture.' I said, 'Every studio wanted to have a test screening. It's an unfair advantage.' He said, 'Oh, God, I didn't know this was happening.' I said, 'I don't know who knew, but the point is we got lied to.' I said, 'It's bad, it's just naughty to do this.' I said, 'If you want to see the picture, just send everybody away.' He said, 'Na-na-na-na-na.' I said, 'Okay, I'll tell you what you do. Let these people see the picture and send all the marketing people away and all the cards away. I know you have their phone numbers, and I don't want to hear of one person talking to those people on follow-up calls.' He said, 'I promise, I promise.' It turned out it was a great audience. And in his defense, the reason I haven't mentioned him by name before was because he has said the picture's great. They bid twice for it. So I see no reason to crucify him. And I have to believe that he didn't order that, that some of his smart guys did.

"But Canton just behaves like a fool, just like a fool. He called Jeff Berg and he called William Morris. He said, 'Can't you control your client?' He said, 'I have children, I have children who are going to read this. How can this . . . ?' You know, 'just terrible.' " Altman laughed uproariously. "He can't keep his cool here. He's just lost it. But that really is his problem. If he survived *Bonfire of the Vanities,* then he can survive this little thing."

In the end, every studio except Paramount and Columbia made a bid on the picture. The producers decided to go with New York–based Fine Line Pictures instead. They thought the small distributor would give the film more attention in its early weeks when they need to build word of mouth for it. "We avoided the mainstream studios," says David Brown, "because when you have fifteen, sixteen, or twenty films of varying costs, your heart is more likely to go pitter-patter for those mega-productions on which your job depends."

"I'm not the flavor of the week yet," Altman said. He has been through this too many times to be making any bets on whether there is a mass audience for his movie. "But I've never seen anything that ever approaches the reaction to this picture, not with *M*A*S*H, Nashville,* nothing. No film that I've ever done have I ever experienced the reaction. I mean, I'm scared to death. My experience tells me not to trust it. I'm waiting for the other boot to drop. I know I'm going to get it right in the kisser, but I can't even suspect where it's coming from. It's been amazing.

"It's already made a big difference. I've had offers from major studios. Disney has made me an offer, believe it or not. Paramount has made me an offer. But they're not anything I want to do. I'm now not a dirty word, but people aren't just saying, 'What do you want to do?' I'm still trying to set up *L.A. Short Cuts.* If I do set it up, it will have a lot to do with this picture."

"It must feel great," I said.

"Yeah, this is a good time," he said. "It couldn't be better. I'm thrilled. And if the whole thing goes downhill from here on, everybody got a good shake for their money; there's no embarrassment. I mean, people talk about it like it was all so terrible for me. It's never been terrible for me. But there are things, you wish this would happen and wish that would happen.

"But all in all, I have had the very best of everything. You look at the lists of the best films of the last 25 years, I've got two or three in them. My films still get shown in retrospectives in Europe. They get taught. More people know about my films today than did when they came out. That's gratifying. And also I really do take the work seriously. I really consider it serious art and I believe in advancing and changing things. I like doing things that are dicey. Otherwise, what's the point? Some of these pictures that are made that make $100 million dollars—I mean, I'm afraid I would be late to work." ■

Photographs (clockwise from top left): Eddie Adams/Sygma; Michael Grecco/Outline; John Storey/Outline; James Andanson/Sygma; Andrew Eccles/Outline; Gail Harvey/Outline; Les Stone/Sygma; John Paschal/Celebrity Photo; Richard Melloul/Sygma; Elena Seibert/Outline; Bill Davilla/Outline; E.J. Camp/Outline; Steve Sands/Outline; E.J. Camp/Outline.

ISLAND GIRL

Can Congresswoman Susan Molinari Take a Staten Island Dynasty All The Way?

BY

REBECCA MEAD

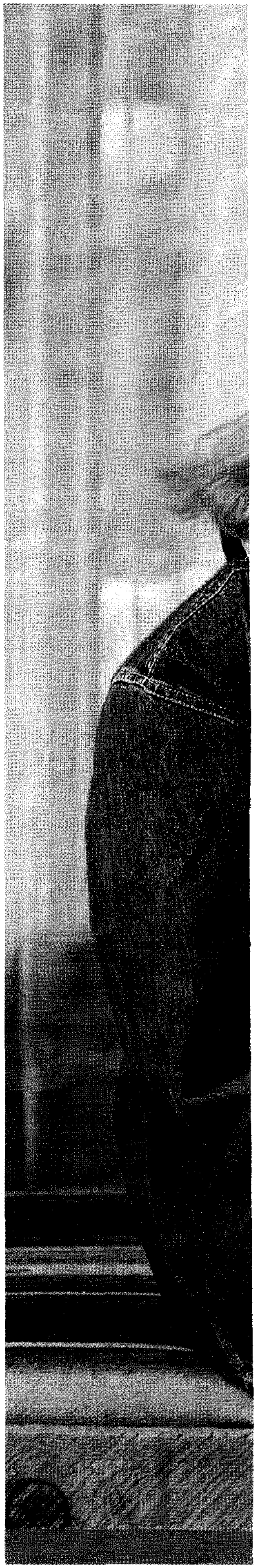
SUSAN MOLINARI IS CURLED UP ON the sofa of her Washington office, dwarfed by its lofty ceiling and by a towering flagpole that flies an imposing Stars and Stripes. She's 33 but could be taken for ten years younger, and with her ruffled, bottle-blonde hair, her denim shirt, her short swingy skirt, and her clunky black shoes, she looks more like a cocky staffer who's sneaked into the boss's inner sanctum while he's on the House floor than like a congresswoman. She's explaining her electoral history with a practiced modesty and a broad Staten Island accent.

"I was at the right place at the right time," she says, "and the people were kind enough to listen to me and say, 'Let's give her a shot.' I'm good at what I do—and I had a good last name from my father."

Molinari talks about her last name with the same unnerving, understated detachment used by those with inherited wealth when they talk about money, or by the very beautiful when they speak of their looks—as if the thing were an attribute accidentally acquired and quietly appreciated. The Molinari name may not quite have the clout of Kennedy or Rockefeller in the ranks of political aristocracy, but as last names go on Staten Island, it's as good as they get.

Susan's grandfather S. Robert was a state assemblyman in the early forties, and her father, Guy, was a five-term congressman before becoming borough president in 1990. Susan was elected to the City Council in 1985—at 27 the youngest council member ever, and the sole Republican. After her father became borough president, Susan ran for his congressional seat, winning 60 percent of the vote.

To Molinari's sympathizers, the name is a stamp of quality, and her closeness to her father a fine example of Staten Island values. "She has a wonderfully close relationship with her father," says Fred Cerullo, her former counsel and successor on the City Council. "It's representative of what Staten Island is about, and that's family." But her critics maintain that she was elected solely because of her name. She is, they say, a mere cog in the Molinari machine. Says Bob Gigante, a Democratic county leader from Staten Island who ran against Molinari for Congress in 1990, "I'm



PHOTOGRAPH BY BRIAN COATS

Susan and Guy Molinari: "I never dreamed she'd want to run for office."

Getting prepped for an appearance on Off the Record.

sure there were people voting for her who thought they were voting for her father."

But since moving to Washington, Molinari has proved to be much more than just a surrogate for Dad. As a pro-choice conservative who is articulate and attractive, Molinari looks to some like the future of the Republican Party, and though she's been in Congress for only two years, she's already being talked about as a candidate for higher office.

"She is heading to superstar status," says Richard N. Bond, the chairman of the Republican National Committee. "The U.S. Senate, a place on a presidential ticket—let your imagination be your only limit when you think about Susie Molinari's future."

"Susan would be a top candidate for Moynihan's Senate seat," says Rudy Giuliani, whose mayoral campaign Molinari strongly supported. "She's an ideal candidate for the Senate. She's articulate, and she's taken a courageous pro-choice position."

"I think she would certainly have good potential for winning statewide office," says *U.S. News & World Report* columnist Michael Barone, who appears on an inside-the-Beltway talk show, *Off the Record,* with Molinari. "Susan embodies the ideas and spirit of the under-thirties generation, who are much more conservative than their parents on many issues."

But Molinari's been on the receiving end of criticism as virulent as that praise is fulsome: Last session, fellow Republican Robert Dornan made a rare personal attack on the House floor over Molinari's pro-choice stance, and her office is picketed every Saturday by anti-abortion protesters calling her a "baby killer." Last fall, pro-lifers picketed St. Patrick's after the Catholic-funded Foundling Hospital of New York invited her to speak at a lunch; the organization was forced to cancel the event. It's not only over choice that Molinari has been attacked: She got death threats after her pro-Bush vote on the Persian Gulf war, and police are investigating whether shots fired at her office in February were politically motivated. The demands of office have taken their toll on Molinari's private life, too—she and her husband of two years decided to separate in 1990.

And as the fall election approaches, potential Democratic opponents like City Councilman Sal Albanese of Brooklyn and lawyer Tony Pocchia of Staten Island are hoping that the woman for whom George Bush campaigned in 1990 will feel the fallout from the president's flagging popularity. "She's a Republican at a time when urban centers are bleeding," says Albanese. "She's out of touch with the economic needs of the district. The Molinari machine is strong on Staten Island, and now she's bought into the Washington scene. The fact that she's a pro-choice woman has given her a high profile, but it's form over substance."

GUY MOLINARI IS STANDING in the library of Staten Island Technical High School on a January morning, fielding questions about crime control and garbage dumps from a group of political-science students. He hasn't yet introduced his daughter, who, ungainly in her high heels, is fidgeting at the side of the room—rubbing her nose, playing with her hands, itching to butt in. When her father starts berating the city for the state of the Fresh Kills garbage mountain, Susan can't contain herself any longer.

"There have probably been some relatives of ours dumped there from time to time," she jokes, and the class laughs self-consciously.

"You shouldn't talk until you are introduced," exclaims her father in mock annoyance before conceding her the floor.

"What we need," she continues, "are some science students from a school like this to do their training and get over there and see what can be done. Most of us see Staten Island as a place where you live, and your parents work in Manhattan or New Jersey—we should be trying to create more jobs here at home." Then she peppers the students with questions—how many favor secession, whom would they vote for if the presidential election were held tomorrow—getting a handle on tomorrow's voters.

An hour later, she's doing the rounds of the senior centers in Bay Ridge, Brooklyn, courting another crucial part of her constituency. At Shore Hill senior center, she goes from table to table, interrupting poker games and kaffeeklatsches with her friendly, mildly patronizing chat. "If anyone noticed that the country's been running more smoothly for the past few weeks," she cracks, "it's because the Congress has been out of session for the holidays."

Molinari may be heralded by some people as a leading light in the Republican Party of the future, but to see her at work in the district she represents is to see another local pol in action—and a practiced one at that. "Maybe because she's had a chance to study, she does it a little better," says Rudy Giuliani. "She's been able to imitate the good things

GOOD POLITICS

"It's nice to make your philosophical stands," she says, "but if you can't serve your constituents, then to hell with philosophy."

Photograph by Terry Arthur.

about her father and soften the tough."

Both father and daughter insist that there was no grand plan to groom her as a Molinari heir. "I saw firsthand through my dad's eyes the sacrifices a family goes through by having a politician in the household," says Guy. "I didn't run for office until Susan was in high school, because I didn't want her to grow up without a father. And when she was in school I encouraged her to take courses in forensics, and she was into cheerleading. I never dreamed she'd want to run for office."

"I always wanted to be involved in politics, but not as the candidate," says Molinari. "I was very comfortable in my position as my father's daughter, following him around and listening to him speak, and helping get people together for a rally, and doing literature drops and so on."

At SUNY–Albany, Molinari worked for state assemblyman Chris Mega and took courses in communications—speechwriting and studying campaign strategies. Upon graduating, she moved to Washington to look for work. "She had come to her father for help with finding a job, but I struck out," says Guy. "Then one day she came into my office with a sarcastic smile on her face and told me she'd got a job with the Republican Governors' Association." The two shared an apartment in Virginia, "with home-cooked meals and everything," says Guy.

From there, Molinari went to the Republican National Committee. But by 1984, Susan was tiring of the Washington establishment and applied to go overseas with the Peace Corps. Then came the call from the urban jungle. "The county chairman called me home and said, 'There's a City Council seat that's coming open, and we'd like you to run,' " says Molinari.

"I always used to tease her and say, 'The party is going to come after you,' " remembers Tracey DeBoissier, who started work at the RNC on the same day as Susan and was her best friend during her first stay in Washington. "And she would say, 'Gosh, why would they come after me?' But I don't think that deep down there was ever a decision to be made. She knew it was her calling."

ASK SUSAN MOLINARI whom she most admires in Congress, and she'll mention neither Colorado's Pat Schroeder (whose sartorial wisdom she sought after being criticized for wearing pants on the House floor) nor Maine's Olympia Snowe, a Republican champion of women's issues who, like Susan, comes from a political household (she's married to John McKernan, the governor of Maine). Rather, she comes up with the name of upstate congressman Gerry Solomon. "He is the extremely conservative leader of the Republicans on the Rules Committee and takes a decidedly antagonistic position towards the Democrats on the political issues," she says. "But he remains friendly with all of them, and that's something I try to watch and emulate—how you can become partisan at times but also join ranks on those issues you agree with."

Molinari is quick to emphasize her conservative voting record: As well as following the party line on fiscal policy and on the Persian Gulf war, she came out against the Democratic Civil Rights Bill last year and voted to oppose a ban on semi-automatic weapons (though she did back the Brady Bill). On issues such as choice and child care, though, she's found herself lining up with the liberals.

"It's the nature of good politics," she adds. "If you isolate Democrats, you're not going to get anything done. It's nice to make your philosophical statements and stands, but if you can't serve your constituents, then to hell with philosophy."

She honed her bi-partisan skills as the lone Republican on the City Council—but her Democratic detractors from the council accuse her of being too eager to make a deal. She compromised herself from the very start, they say, by accepting the perks due her as minority leader: an additional $20,000 a year on top of her $47,500 salary, plus thousands more for office expenses, a chauffeured car, an executive secretary, a counsel, and an office in City Hall. Fellow council members claimed that she had struck a deal with Peter Vallone, who as chairman was responsible for allocating the budget. "When she was minority leader, she was the best Democrat in the house," sneers Sal Albanese. "She should have been the voice of opposition, but how could she be independent when she had taken all those perks at the pleasure of the Speaker?"

"I presumed that the majority of the flak I got was because some people thought that maybe a 27-year-old female shouldn't be entitled to the things that a 50-year-old male had," said Molinari. "And I felt it was important to take them, not so much to have them as to let people know I was taking this position as seriously as everybody who had preceded me and would succeed me."

Other colleagues appreciated her get-along spirit. "She was enthusiastic, intelligent, and interested in learning how to be an elected official," says Ruth Messinger.

"She's first-rate," says Ed Koch. "She did a good job in the City Council, and she does a good job in the Congress. She doesn't wear her ideology like a hair shirt."

Nonetheless, while Susan was on the City Council, the Molinaris were plotting against Koch and the Democratic establishment, backing Rudy Giuliani for mayor. Guy was coming home as borough president to Staten Island, in part to be able to look after Susan's mother, who is housebound with a rheumatoid disease. When David Dinkins's election ended Su-

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JEFF WEINSTEIN, Village Voice, Oct 22, 1991
"Mimosa is buzzing. 'It's good, it's good,' they're saying, 'This stuff is so delicious, I'm in heaven.'"

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san's hopes of exercising real power in the council alongside Giuliani, S. Molinari was the obvious congressional successor to G. Molinari.

MOLINARI IS DRIVING around New York City's fourteenth congressional district, and there's not a skyscraper or apartment block in sight. Patches of undeveloped, wooded land are dotted between one-family homes with cars parked out front and yards out back; if it weren't for the occasional glimpse of the Verrazano Narrows Bridge over the rooftops—which connects Staten Island with the other part of Molinari's district in Bay Ridge—this could be Anytown, USA. A district of largely Italian and Irish middle-class homeowners, Staten Island is geographically closer to New Jersey than to Manhattan and spiritually closer to Middle America than to New York City; politically and culturally, Bay Ridge is Staten Island's mirror image.

"I'm one of those people who feel very guilty saying, 'We're going to the city tonight,' meaning Manhattan," says Molinari. "We are part of the city, and I guess we should be more aggressive in saying that we are." Molinari is, in principle, in favor of secession. "I think it would be great if we said, 'Let's take care of our own.' And when I ran for City Council, it was because I wanted to come home to deal with issues like getting more sewers, the garbage dump, getting streets paved, trying to keep crime in abeyance, relative to the rest of the city.

"Even from a national level, I do get involved in the debates that affect the country, but it's really the local issues that have taken up the majority of my time." Her greatest political moment, she says, was when after only a few weeks in Washington she unexpectedly won the fight to keep the Navy home port in New York—something that was opposed by virtually all the New York City delegation. On the House Committee on Public Works and Transportation, Molinari helped to secure $511 million for New York last year. (She's also on the Education and Labor Committee and has her eye on Appropriations.)

In spite of her parochial emphasis, she is becoming a national figure on what has beome her signature issue, abortion. But she often finds the tenor of the debate within the Republican Party demoralizing. The arguments over whether federally funded family-planning clinics should be barred from telling women about the availability of abortion made her wonder if she had reached her limit. "That really affected me, because the way people voted revealed so much more than just how they felt about free speech—it revealed an awful lot about how they felt about women. And I had some concerns about remaining in the mainstream of the Republican Party, and campaigning for and advising and being with people who took the other side with such strident rhetoric." The fact that she agrees with the Republicans "90 percent" of the time, she says, makes her stay put. "And the other 10 percent, when there is a feeling of alienation, I suppose I gain some solace by thinking that at least I'm in the room when the discussion is taking place and trying to verbalize changes."

It's on this issue that her strategy of playing "good politics" is most tested. "There really is no compromise," she says. "There's no saying, 'Well, I'll vote for that tax if you include this in a package.' It's very clear-cut." So how many politicians' minds has she changed on abortion? Molinari pauses, then sighs. "I don't think that I could count. . . . " Her voice trails off. "I don't think that I've necessarily changed politicians' minds on abortion," she admits. "I just like to think that in my relationship with people that are pro-life, that I've changed their stridency, that I've allowed them to see that there's an alternate viewpoint. In the big war I think that's a little battle."

"ABORTION IS THE MOST difficult issue you confront as an elected official," says Molinari, "because it is an issue that is discussed on personal terms. It becomes very focused, very emotional; it questions my adherence to Catholicism; it questions who you are." Though Molinari's commitment to abortion rights has become an article of faith, she grew into her position out of pragmatism. "I had friends who had abortions in college, and it was really their experience that made me take the position I now hold," says Molinari. "People have said to me that I could follow Mario Cuomo's line [to oppose abortion personally but to defer to the Supreme Court's authority in *Roe* v. *Wade* in defining a woman's right to choose]. I agree with that privately, but it doesn't benefit women for me to take that stand."

When asked how she does reconcile her position with her religion, Molinari's response couldn't be farther from Cuomo's tortured self-analysis. "The same way that people reconcile that I'm going through a divorce right now, or people who use birth control," she says. "There's a certain point where you acknowledge that there are going to be inconsistencies."

Molinari describes her separation from her husband, John Lucchesi, as amicable. She married Lucchesi, who runs a limousine business on Staten Island, in 1988, when she was still on the City Council. When she moved to Washington, she says, he tried to move part of his business there, but the relationship deteriorated under the strain of Molinari's new job.

"We were very young—he was only 25 when we married—and there were no children, and we decided to end it before we went any further," says Molinari. These days, she shares her new, ranch-style house on Staten Island with her dog, George (who was named after the president and briefly renamed Mario after Bush's veto on the issue of the gag rule). Most of her friends are fellow pols like Fred Cerullo or her young staffers, and for the past few months she's been dating Bill Paxon, a very conservative congressman from upstate New York—another child of a political father.

MOLINARI PERCHES ON A sofa on the set of *Off the Record,* kidding around with Michael Barone and Democratic political analyst Bob Beckel, the show's host. In this setting, Molinari's denim shirt and fluffed-up hair have a studied casualness—surrounded by sober suits, she's playing her perkiness to the hilt. And she's winning. "She's the nicest Republican I've ever met," says the fiercely partisan Beckel. "I wish she was on our side—and frankly, that's where she belongs."

When she was in college, Molinari says, she was drawn to the liberal Republicanism of Reagan challenger John Anderson. "A liberalistic philosophy in an idealistic setting is to me preferable," she explains. "And when you are in college, not paying taxes or bills, things pretty much are ideal. You have the grand concept of taking care of everybody all the time." But, she says, she was never attracted to the Democratic Party. "Because what I knew was the Democratic Party of New York State; if there was ever a rudimentary, cigar-smoking old boys' network, that was it."

Molinari doesn't mention the smoke-filled Republican rooms on Staten Island, of course, but it's in those rooms that her political future is being debated. "I got a call from someone saying, 'Let's have a [Chief Judge Sol] Wachtler/Susan Molinari ticket for governor and lieutenant governor,' " says Guy Molinari, who adds that he has been "consistently outshone" by his daughter. "When I go back to Washington, there are other members telling me she's going to be vice-president or president or U.S. senator."

Molinari won't be drawn into speculation about her political future, though in the past she has wondered aloud about running for mayor. That's an idea from which she now recoils, "though it's not something I would shut off forever, because I am only 33. It's hard to say where you're going to be in twenty years' time or what the problems of the city are going to be. But there's a lot of room for growth in the Congress, so I'd like to stay in this job, voters willing—and term limitations notwithstanding.

"Yeah, I got into politics early to build up seniority," she says, laughing, "and they tell us our time is up." Even the new generation of pols, it seems, share the fears of their fathers. ■

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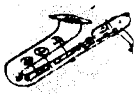
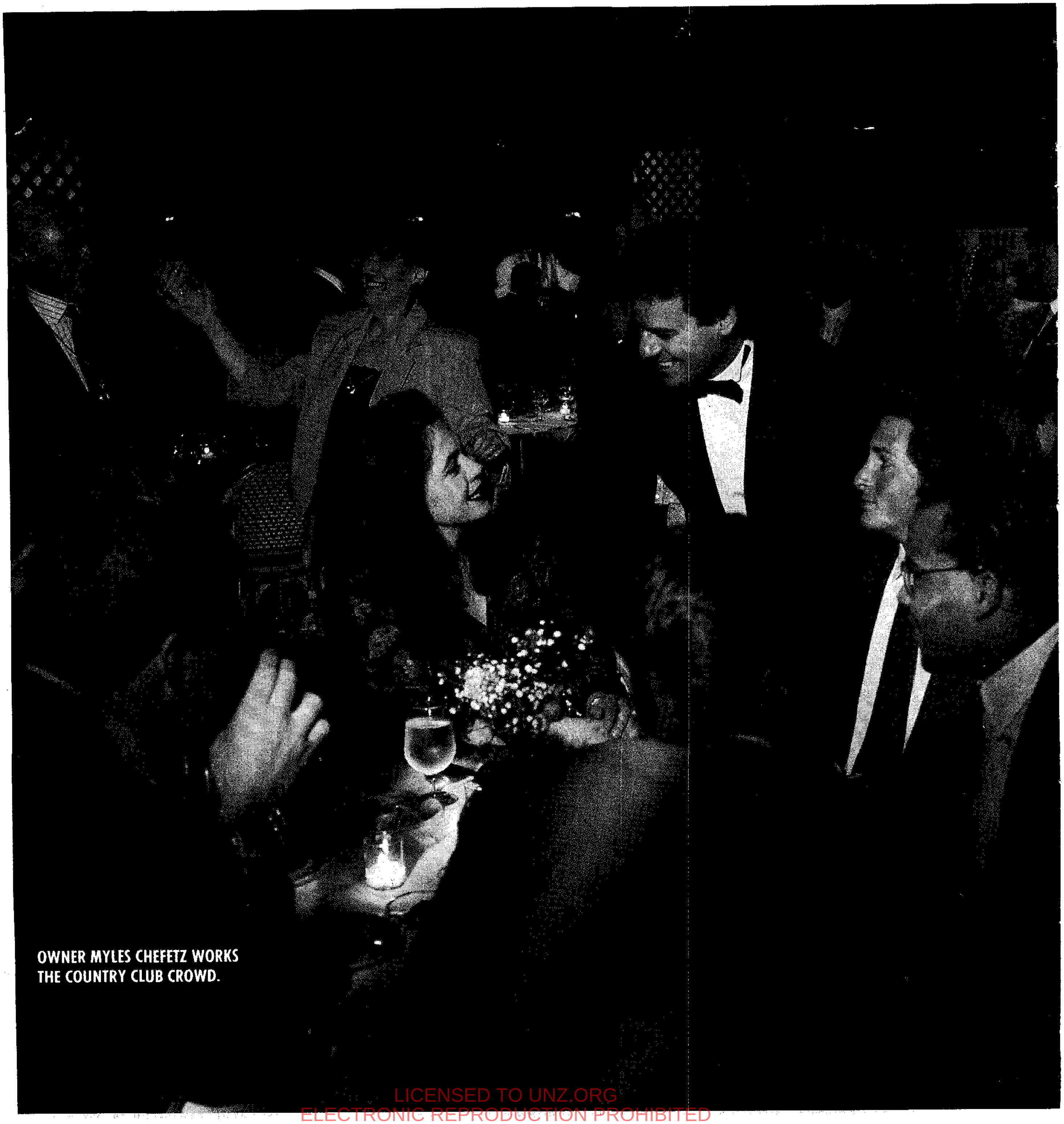
CLUB SCOUT

The Insatiable Critic eats to the beat





OWNER MYLES CHEFETZ WORKS THE COUNTRY CLUB CROWD.

ING

By Gael Greene

"IT'S THE THIRTIES AND FORTIES ALL OVER again," the instant pop analysts say, looking at the comeback of supper clubs. "With this economy, people need to get out and forget their misery," Alain Michel, manager of Maxim's and L'Omnibus, tells *Nation's Restaurant News.* If you look at the Great Depression, you see that entertainment and alcohol thrived, observes Laura Belle's perfectionist owner, Buzzy O'Keefe. And if you're a slave to fashion, you're getting the forties message in fall's tumbling hemlines.

Is it the economy? Is it a revival of romance? As we strut about town in black Spandex and discount Armani, are we secretly yearning to sip sidecars and Rob Roys, revive tuxedos and girdles and white kid gloves? Will we stash our gym bags and head off to Fred Astaire studios to master the tango? Is Tatou, with jazz at dinner and pseudo-clubby disco after, a tough-to-copy fluke? How many will go Chapter 11 trying?

Manhattan's drowning in hotel rooms, topless bars, and restaurants lavishing us with song and dance and cabaret, jazz, pop, and blues to go with the loin of tuna. In my cheeriest moments, I hope it's a story of build-and-they-will-come. But watch it, guys. We're dancing as fast as we can.

© 1992 Frederick Charles

DELICIOUS FOOD—AND MUSIC—UPSTAIRS AT B. SMITH'S.

WHEN LIGHTNING STRIKES, you don't necessarily want to get out of the way. Myles Chefetz found his theme, "the 1940s—When America Recaptured Her Spirit," on the album jacket of a Glenn Miller record. That led to **Country Club** and its forties aura, filling the need for "some pampering and romance." Half a dozen painters were let loose on the walls of the vast block-through cellar that used to be Wednesdays, and, sure enough, they created a sweet and sentimental setting. The dining room overlooks palms and a midnight ocean beneath starry skies (no moon). Blue-and-white-striped canvas tents the bar, and halfway to the disco, you can settle in chintz and wicker on the veranda to giggle at the trompe l'oeil of dancing couples seen through circular windows.

A valiant quintet wafts a big-band sound even if there's only a single couple dancing. On the quietest nights, the Country Club is almost deserted but no less romantic. Weekends it comes to life. On Valentine's Day, incurable romantics wore black tie, dipped chewy semolina sticks into goat-cheese fondue served in its own black iron skillet, and showed dazzled thirtysomethings how to samba.

Chef David Page (Wisconsin-born, San Francisco–trained) says he wants to capture the wholesome essence of the forties, but he can't help himself. He keeps straying. Goat-cheese fondue, indeed. And truffle scent in the navy-bean-and-country-ham soup, Fannie Farmer forbid. I'm not sure what James Beard would say about the salad in his name—duck confit, roasted tomatoes, Italian parsley, and Parmesan—though it's the best of the starters, along with oysters on the half-shell with lemon and . . . yes, coriander, served with a glass of sparkling wine.

But no one expects to be brilliantly fed at a country club, so what Page does well is a pleasant surprise. Splendid little shrimp-and-cod cakes arrive one mounted on the other (don't know who started this presentation, but it's everywhere now). Mom's homey macaroni and cheese has evolved into macaroni and house-smoked salmon with horseradish cream. Splendid beef tenderloin with mashed red potatoes, grilled lamb chops, and chicken with a not-quite-classical buttermilk biscuit are all safe, and the hazelnut-crusted salmon is quite good, but black-eyed-pea sauce on grilled tuna tastes hopelessly muddy (entrées $15 to $23).

Pastry chef Joyce Wong celebrates two childhood longings in one swoop—devil's-food-and-peanut-butter cake. Love it or hate it—only your analyst will know why. Her chocolate-espresso tart, cheesecake with candied lemon, and apple fritters with winter-fruit compote are tempting, too.

It's desperately dark, and while love is blind, fiftyish love may reach for the votive candle, the better to read the menu. Be careful. It's hot.

Country Club, 210 East 86th Street; club entrance at 209 East 85th Street (879-8400). Open Monday through Saturday: dinner, 7 to 11:30 p.m.; club, 10 p.m. to 4 a.m. (for non-diners, $10 cover

PHOTOGRAPH BY JAMES MCGOON

SUPPER CLUB SERVES UP HOLLYWOOD GLAMOUR AND SURPRISINGLY GOOD FOOD.

charge on weekdays, $15 Fridays and Saturdays). A.E., D.C., MC., V.

“THERE'S SOMETHING ABOUT THIS place that reminds me of the old El Morocco,” says my guest approvingly, studying the cobalt-blue-and-gilt cavern with its red velvet swathing and crisp white columns. **Supper Club** captures the Hollywood-bordello-with-dancing feel. A few minutes later, we are shouting and cupping our ears to gossip over the relentlessly lively big-band blare.

Around eleven, Supper Club gets an injection of life

Supper Club is for lovebirds too hopelessly smitten for talk beyond breathy intimacies whispered into the ear pressed close. Tonight's deuces look like they were sent by the concierge. They are dancers, tireless dancers. A few of them look like they have been doing those bouncy choreographed twists and dips together for decades. Young 'uns, raised to boogie, gamely fake the lindy. The band is great. Rick Bartlett sings “Unforgettable,” proud to sound like Nat “King” Cole. The four of us struggle with civilized conversation. I see Supper Club in fashion shots, but no fashion here tonight, except perhaps at the table where host Jean Denoyer holds court for friends.

Denoyer has had his ups and downs—early success at La Goulue, a costly wipeout at La Coupole. Did the warming triumph of partnership at Le Comptoir actually make him think he could fill 500 seats on a weekday at a supper club? What does he eat for breakfast?

Clever of Denoyer to team up with a serious chef to give us infinitely better food than anyone dares to expect. Wayne Nish, hopping back and forth from his own townhouse kitchen at March, designed the menu (entrées $15 to $22) with an eye to efficiency. Tonight, a Tuesday, with the balcony deserted and the downstairs less than one third full, the kitchen dawdles. On a standing-room-only Saturday with Nish en garde, the food is surprisingly good—birds and fish moist and full of flavor, herb-roasted chicken with sweet-potato fries, confit of duck with risotto cakes, wild-mushroom-studded salmon, and tuna grilled rosy rare on tomato coulis.

But on quieter nights, the duck can emerge tired and bedraggled, the salmon suddenly listless, the chicken too cooked. Start with white-bean-and-vegetable soup or a luscious but slightly stingy oyster-and-scallop pan roast. If, like me, you like your brownie moist and fudgy (this one isn't), then apple-and-pear crisp with vanilla ice cream makes a satisfying finale.

In a bid to turn the tables, Supper Club now offers a $27 early-bird prix fixe from 5:30 to 7:30 P.M. (though a reader complains she was rushed through dinner with the threat of a music charge. At $10 per person on weekdays, it can boost the price of a regular dinner for two to $125). About eleven, the room gets an injection of life, foursomes clutching *Playbill* and, tonight, Arlene Dahl and mate with Joan Collins in tow (fresh from *Private Lives,* looking better than her photos) and, later, Tony Bennett. Heads swivel, the fantasy flickers. Isn't this what the Supper Club dream is all about?

Supper Club, the Edison Hotel, 240 West 47th Street (921-1940). Dinner, Tuesday through Saturday 5:30 p.m. to 2 a.m.; music, 7:30 p.m. to 4 a.m. After 8 p.m., $10 music charge on weekdays, $15 Fridays and Saturdays. A.E., C.B., D.C., M.C., V.

JAZZ BUFFS ARE just starting to discover the new club in a lofty goldfish bowl atop **B. Smith's.** Downstairs, model Barbara Smith is a magnet for the mostly stylish crowd at the bar that gives way to theater diners before and after the curtain.

Upstairs in the handsome all-glass prow under the sky, reflecting the streak of traffic below, Lenny White and the Infinity All Stars strum and blow cerebral jazz. I know lasagna: The duck sausage steeped in a reduction of stock and Cabernet Sauvignon is rich and delicious. But to my amateur ear, so is the piano of Rachel Z.

There are not that many of us Friday night around ten-thirty, the first long set still cooking. The crowd, like the serving crew in tuxedo shirts and black ties, is Manhattan chiaroscuro, cozy, laid-back. Use your $10-per-person minimum at table for a mellow Inglenook reserve Cabernet and order from the menu. Or stick to the Music Room specials—from $6.95 for Buffalo chicken wings to $14.95 for teriyaki-grilled mahimahi with spinach.

Yes, it would be nice if the roll weren't stale from overwarming, the calamari were sprightlier, the crab cake more identifiable as crab. But the carefully grilled salmon with mushrooms and potatoes on nicely dressed greens is a winner at $13.95. Deep, dark chocolate sauce wreathes mammoth profiteroles. Fudgelike torte sits on a puddle of fruit coulis and frothy crème anglaise, and a scattering of pecans jewel what is surely the best, most elegant sweet-potato pie I've ever tasted.

B. Smith's Rooftop Cafe, 771 Eighth Avenue, at 47th Street (247-2222). Open Fridays and Saturdays 8 p.m. to 2 a.m.

Photograph by James McGoon. Illustrations by Gary Hallgren.

(music starts at 9 p.m.); $10 cover charge. A.E., D.C., M.C., V.

A LOT OF THIS WANTON CLONING ON the supper-club scene can be blamed on **Rex.** The popular partners here, Will Regan and David Rabin, made it look like all it took was a coat of paint and some itinerant blues-makers to score a hit. Now there's so much competition, Rex has a hard time booking its own musicians. When the chef exited in a huff recently, Richard Krause, on the loose after a stint at Rose Cafe, moved in. Krause is up to his old tricks. Even though he's just moved on to Le Bar Bat, he oversees the kitchen drill here. His fans will recognize crisp potato pancakes with crème fraîche and three caviars, the warm curried oysters on cucumber sauce with salmon caviar he brought from Chinois, and rare charred tuna with mango and tomato and green-onion vinaigrette.

What's missing is the wood-burning oven—pizza here is good but not glorious (fine as an appetizer four can share)—and a certain finesse. At times, the sauce is much too salty, the sushi too cold, a tempura vegetable too soggy. But no matter. Try the haystack of creamy-dressed frisée with goat cheese and pancetta, stir-fried duck and Chinese vegetables in ginger-scallion pancake with miso butter, and roasted-pepper-and-sweet-corn crab cakes. Pesto, roasted garlic, and oven-dried tomatoes make a lively toss with penne. Green-onion purée and miso vinaigrette add a vibrant edge to angel's-hair pasta under grilled salmon (entrées $10.50 to $20).

Rex has never been able to tempt the neighbors to stop by for early dinner. The funereal entrance and velvet rope are too forbidding. But by the time we're devouring tart tatan (*sic*) with caramel ice cream and toasted angel-food cake with searing espresso ice cream, the night crawlers are prancing in, long-haired guys with crystal necklaces, a mannequin-about-town in pants printed all over with the "f" word—"It's my favorite word," she insists. "I like it because it's a noun, a verb, and an adjective." Soon, a table will disappear to make space for the band. The crowd will grow and congeal into one barely penetrable swarm. It's practically an aerobic challenge to reach the stairs leading to the upstairs disco. The firemen will come. Twice. Success can be so perverse.

Rex, 579 Sixth Avenue, near 16th Street (741-0080). Dinner, Tuesday through Saturday 7 p.m. to midnight. D.J. starts at 10 p.m., live music at 11:30. (After 10 p.m., $6 cover charge for non-diners on weekdays, $12 Fridays and Saturdays.) A.E., M.C., V.

I'VE BEEN SENDING FRIENDS TO SYLVIA'S in Harlem since the Rocky Mountain Sybarite first lured me there for biscuits and grits and the kind of mythic breakfast that seems to have faded away in a cholesterol haze. But I'm not sure what to make of **Sylvia's Also.** Bit by bit, Sylvia Woods and her warm, loving clan have been moving up Lenox Avenue, claiming one storefront after another, so it's no surprise to learn she's jumped the vacant lot to install a jazz club in space that once housed a mangy bar, a Laundromat, and a Chinese restaurant on the corner of 126th Street.

An oasis of clean cream paint and mullioned windows, Sylvia's Also followed its star-studded grand opening in November by closing: A crush of private parties insisted. Now it's open at last, so quietly that the crowd at midnight can be rather spare, sipping Sylvia's supper-club cocktails. If you haven't fueled already next door, there are what daughter Bedelia calls snacks: generous portions of corn bread, spicy braised ribs, barbecued chicken wings, and faintly stale-tasting fried chicken ($5.50 to $6.50; $10 minimum, waived if you've dined at Sylvia's).

Tonight there's no cover, perhaps because Frieda Mims is just giving us a hint of her upcoming Salute to Sarah Vaughan (March 27 and 28). A voluptuous vamp all in red (coincidentally color-coordinated with the tablecloths), Mims is backed by a white trio—a rather sad triumvirate, alas. Is this what we came to Harlem to hear? Sylvia, being color-blind, may not have noticed.

Sylvia's Also, 318 Lenox Avenue, at 126th Street (996-0660). Open Wednesday through Saturday 6 p.m. to 1 a.m.; call for show times; $10 cover charge for some shows. A.E.

foursomes clutching ***Playbill.* And, tonight—Joan Collins.**

IN THE CLARITY OF HINDSIGHT, AMAteur anthropologists charting the nocturnal urge will tell you why MK dissolved and Nell's still breathes, why Area vaporized and the Palladium and the Roxy have hopscotched into a second childhood, why Tatou mints money and Laura Belle survives on the hottest private parties. But why **WunderBar**?

Wisely a shade tentative, WunderBar doesn't even try to look like a candidate for the long haul. A little gloom is nicely noncommittal (as at Rex), and here it's dark, but not dark enough to make acres of what looks like stained plywood resemble walnut—so sorry. Or am I overly grumpy because one must descend below stairs to the checkroom and pay $2 per coat ("tip not included")? If you had $82 to spend on décor, here's what you'd get—a matched pair of plaster-of-Paris canine grotesques, elk and deer horns, a dozen cuckoo clocks (to go with the Deutschland theme). Thrift-shop stainless flatware, paper napkins, ingenues attempting the serving trade. Friday night at eight-thirty, who's braving dinner? A quintet in black, four earnest young daters from unknown Zip Codes, and us. (But we get paid to do this.) Later, club hobbits will ignite the place.

Perhaps the chef is the money partner here. I'm not sure why else they'd let her cook. There's no trace of brine-cured cabbage under the meats and terrines and pickled corn of what is described as "traditional choucroute." The waitress is valiant: "Perhaps it has a different meaning in German." I actually like the butternut-squash soup, though my Italian-born friends sneer at its sweetness. Three small potato pancakes are pretty ordinary, but the ginger applesauce is great. Indeed, that and the zingy mustard are the best tastes of a night memorable for pears grilled but still raw, with pits artfully arranged, a pork chop that tastes as if it spent the week in Chernobyl, and a trio of huge bratwursts on a hill of the missing sauerkraut. The duck's not bad, though fatty, and there's nothing wrong with the butterflied trout in hazelnut crumbs that some salt and pepper wouldn't fix. A couple of bottles of fruity Prosper Maufoux Beaujolais Village at just $15 (from a list of eight red wines ranging from $15 to $145) will blur the pain if you somehow get dragged into a night like this.

WunderBar, 27 West 20th Street (924-0205). Dinner, Thursday through Saturday 6 p.m. to midnight (then late supper till 4 a.m.); music, 10 p.m. to 4 a.m. ($10 cover charge for non-diners). A.E. ▬

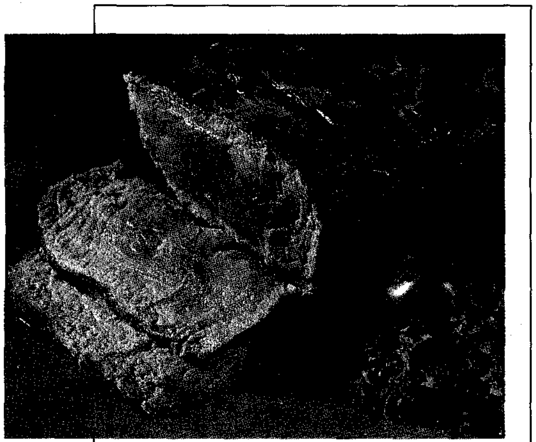
THE LATE-NIGHT DISCO STOMP AT WUNDERBAR.

Photograph © 1992 by Frederick Charles.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

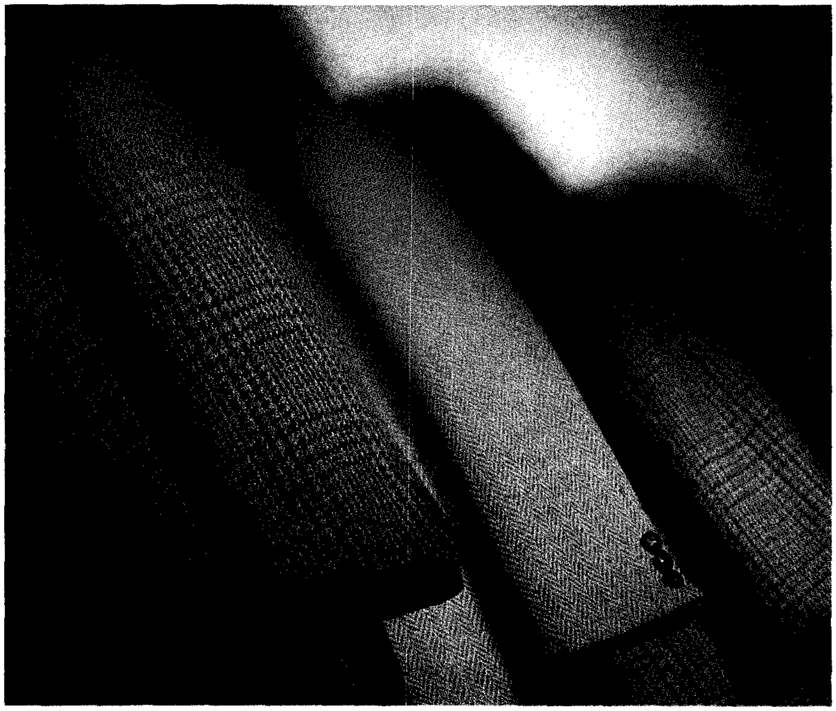


Beef Encounter

There are those of us who still sigh for steak, even though the facts about beef—it's high in cholesterol, calories, and fat—discourage many from red-meat meals. But now, there's safe steak. Recently, Rockefeller University Hospital's Dietary Service began serving all-natural Belgian Beef to some patients. This crossbreed of Belgian Blue bull and Holstein cow from Breffny Farms is said to have less cholesterol than a skinless chicken breast—51.1 mg. in 3.5 ounces of Belgian Beef, versus 58 in chicken breast and 67 in supermarket "prime." Okay, so how does it taste? Terrific, and more delicate than a hearty Angus sizzler. We sampled shell and sirloin steaks (but all cuts are available) grilled rare. Belgian Beef is flavorful and satisfying ($6 to $24 a pound).—**Barbara Costikyan**

BALDUCCI'S/*424 Sixth Avenue, near 9th Street/673-2600*

REGENT FOOD MARKET/AKRON MEATS/*1424 Third Avenue, near 80th Street/744-3450*



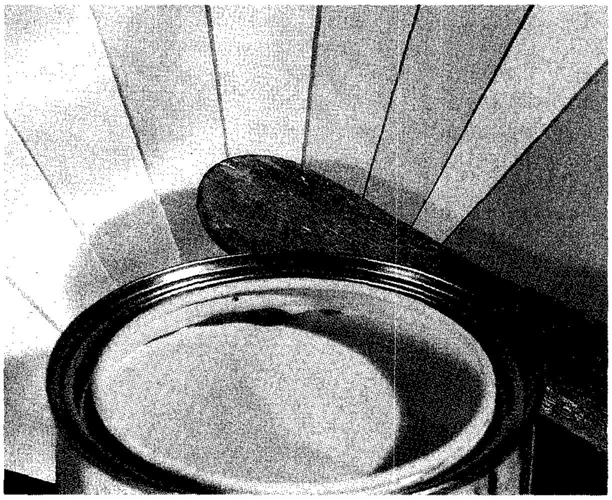
The Best of Tweed

It's rare to find a vintage-clothing store that's as tidy, clean, and well organized as Simon Elcabas's First Step. But it's rarer still to find great sport jackets for $35. These timeless European and American tweeds are from the fifties and sixties and come in one-, two-, and three-button styles. Best of all—though each is one of a kind—Elcabas has a lively assortment.

FIRST STEP/*347 Bleecker Street, at West 10th Street/366-1415*

Shade for Each Other

For years, Donald Kaufman has been paint-color guru to the architectural elite—Philip Johnson, I. M. Pei, Philippe Starck, to name but a few who've paid dearly to have Kaufman develop specially pigmented paints for them. Now Kaufman and partner Taffy Dahl have committed his theories to paper in a beautiful picture book, *Color: Natural Palettes for Painted Rooms* (Clarkson Potter; $50; available by the end of March), and, for the first time, is making a selection of his paint colors available "off the rack" for a fraction ($39.95 to $59.95 per gallon) of their couture cost. The sample set ($16.50) alone is a feast—large cards that are actually painted, not printed, with inklike commercial paints. And the colors, each a winner on its own, are heavenly in combination. Here's how to do a polychromatic house right—each room different, yes, but the whole palette balanced and held together by a unifying theme.



—**Marilyn Bethany**

BOOK AND SWATCHES/*Archivia: the Art Book Shop/944 Madison Avenue, near 74th Street 439-9194*

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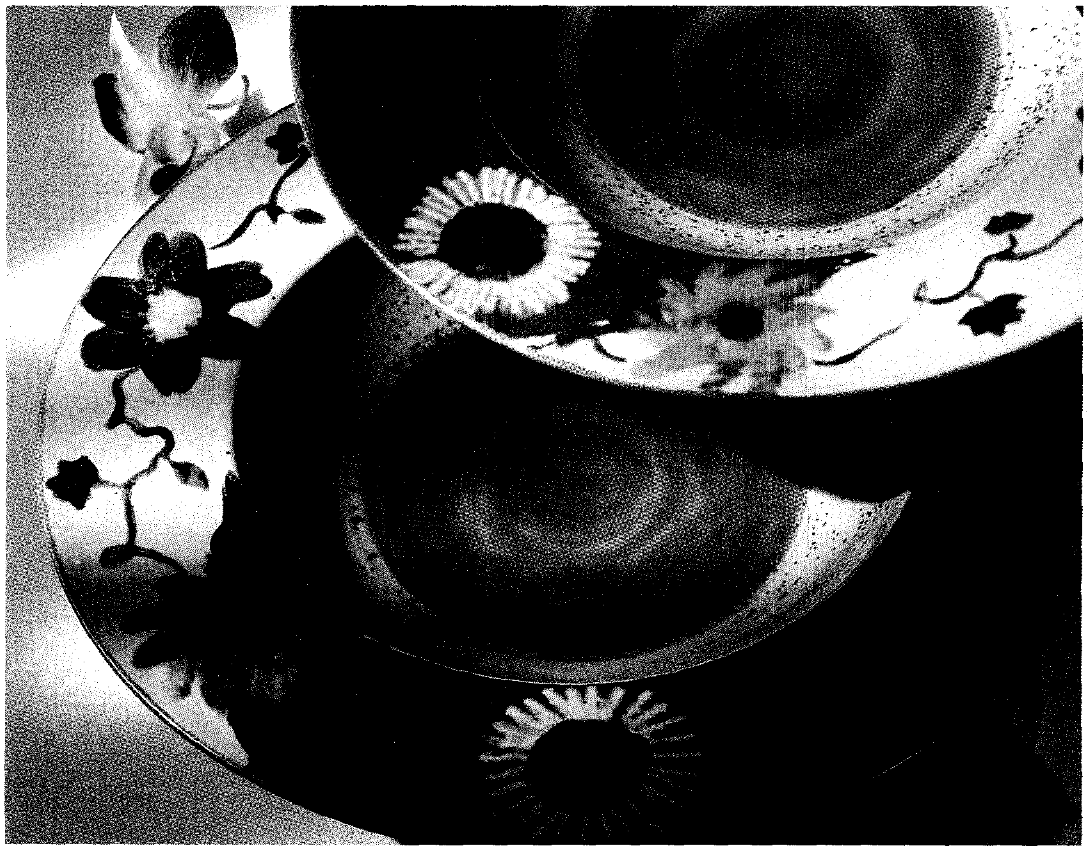
Photographs: left, Peter Pioppo; food stylist: Nir Adar; top, Michael Mazzeo; bottom, Monica Stevenson.

Mass Action

Each morning on the way to work, you pass yet another homeless person. The air quality seems to get worse every day. The daily papers are filled with dire predictions about the ozone hole, which will soon be overhead. Still another person you've worked with has just died of AIDS. So you contribute to the appropriate charities but then worry about how that money will actually be spent. Richard Zimmerman was troubled by these problems, too, but *he* decided to do something about them. The result: *What Can I Do to Make a Difference?* "It's for someone like me—an individual who is concerned about the many problems in the world today and who wants to help but feels somewhat uninformed, slightly overwhelmed, and, in many cases, powerless," he says. His paperback is an exhaustive sourcebook: volunteering and how to do it, campaigns for boycotting products, whom to write to so your voice is heard, along with the names and addresses of practically every organization for almost every cause. This book not only educates us, it inspires us to take action ($15).

WHAT CAN I DO TO MAKE A DIFFERENCE?/*A Plume Book/Coliseum Books (1771 Broadway, at 57th Street, 757-8381); and Shakespeare & Co. (716 Broadway, at Washington Place, 529-1330, and 2259 Broadway, at 81st Street, 580-7800)*

ACID RAIN
NUCLEAR WASTE
POLLUTED WATER
DESTRUCTION OF
CAN I DO
HUNGER
POPULATION
HOMELESSNESS
ABUSE
DAY CARE



A Platter Of Taste

Last time we met up with Sooz Glazebrook, she was creating whimsical beakers that sprouted irises, peonies, and ranunculuses. Now this naturalist painter has moved on to bigger things—platters. As exuberant as her beakers, these new, one-of-a-kind earthenware beauties bloom with daisies, roses, and lilies. So if those bulbs on your windowsill just won't be forced, hang a Glazebrook plate on your wall instead ($98).

CONTEMPORARY PORCELAIN/*105 Sullivan Street/219-2172*

Photographs: top, David McGlynn; bottom, Les Jörgensen.

Best Bids/Andrew Decker

SWORD PLAY

"... Japanese buyers go for the blades, according to one expert, because 'they believe that a fine sword has a soul ...' "

THE BEST JAPANESE SWORDS ARE MASTERpieces of metalworking and craftsmanship. The blades start with a core of hand-forged steel wrapped in a lustrous metal skin. On closer inspection, the outer layer has a subtle grain. The fittings of wood and metal with their lacquer designs are finely crafted, and the sword guards are often asymmetrical, reflecting the Zen aesthetic of beauty. Paradoxically both sublime and tools of death, the swords are, in the end, "designed to kill people," says Sebastian Izzard, of Christie's.

On March 31, the auction house will sell Dr. Walter A. Compton's Japanese swords and fittings, perhaps the best private collection outside Japan.

Japanese buyers go for the blades, according to Clifford Schaefer, of Flying Cranes Antiques, because "they believe that a fine blade by a famous artist has a soul." The soul is revered, so don't be surprised at the Christie's exhibition or auction if collectors bow to the blades.

A classic sword guard at Christie's.

Among the star lots is a pair of large and small swords, complete with scabbards, guards, and handles (lot 276, $30,000 to $50,000). A pair of nineteenth-century *tsuba,* or sword guards, is partly gilded (lot 167, $75,000 to $100,000).

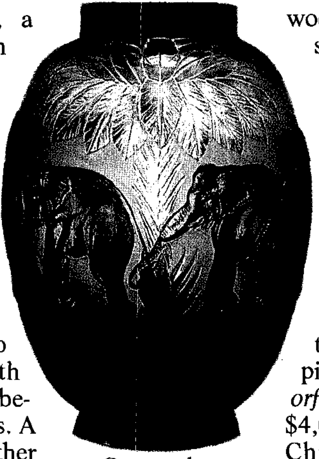
Western swordplay had become an elitist sport by the end of the seventeenth century and was well documented. On March 26, the Swann Galleries is selling the Jack Gorlin collection of books on fencing and dueling, which includes a third edition of Achille Marozzo's *Opera Nova,* from 1568 (lot 197, $600 to $900). The work features wonderful and highly stylized black-and-white woodcuts. Lucas de Solarolo Floronus's *Tractatus de prohibitione duelli,* Venice, 1610, is without illustrations, and is really an anti-dueling tract (lot 117, $200 to $300) citing papal bulls to support its pacifist stance.

Landscape, by William Louis Sonntag at Tepper Galleries.

In the furniture field, the big news is Italian. Long seen as second-class, lacking in the design and workmanship of French furniture, it is now hot. Sotheby's sale on March 28 of French and Continental furniture has a number of good Italian pieces, including a neoclassic walnut-and-fruitwood-marquetry painted-and-parcel-gilt commode (lot 141, $100,000 to $150,000). Attributed to Guiseppe Maggiolini, it's decorated with panels of putti and a guilloche border.

At Tepper Galleries, the low-end market for paintings trundles along, largely unaffected by the recession. On March 12, the house has prints and paintings including a small A. B. Davies oil sketch of a group of trees that is a nice, inexpensive work ($800 to $1,000), and an atmospheric William Sonntag landscape ($2,500 to $3,500).

French cameo glass, a carved layered glass with raised designs that was supported by Japanese collectors during the late eighties, is off by 30 to 40 percent, according to Barbara Deisroth, of Sotheby's. In its March 21 sale, Sotheby's is offering a Gallé mold-blown cameo-glass vase, circa 1925 (lot 56, $75,000 to $100,000), decorated with brown elephants marching beneath palm trees and clouds. A year and a half ago, another Gallé elephant vase—they're multiples—sold for $187,000 against estimates of $180,000 to $220,000.


Cameo glass.

At the same time, prices for Tiffany glass are solid. The market peaked in 1980 and 1981 and then went into a tailspin. It didn't recover fully until 1989, Deisroth says, and has remained at that year's level. On March 21, Sotheby's is offering a Tiffany Favrile glass–and–bronze rosebush floor lamp with a pigtail finial (lot 360, $100,000 to $125,000). The colors are unusual.

In its March 28 auction, Christie's is offering a very rare "Wisteria" chandelier (lot 164, $300,000 to $350,000) in blue, gray, and white glass. Also notable is a leaded-glass-and-bronze table lamp (lot 156, $180,000 to $240,000).

On March 14, Sotheby's has its first Contemporary Works of Art auction, including glass, ceramics, and wood. Well into the seventies, such pieces were considered "crafts," but things have changed. Janet Kardon, director of the American Craft Museum, says her institution calls itself the "nation's art museum specializing in twentieth-century objects made in craft media."

The house's sale contains an interesting range of pieces. Jim Leedy's 1954 *Colorful Vessel* (lot 86, $3,000 to $4,000), is "like a traditional Chinese-footed vessel that exploded into a de Kooning

Photographs: top right, Tepper Galleries; center left, Christie's; bottom, © Sotheby's.

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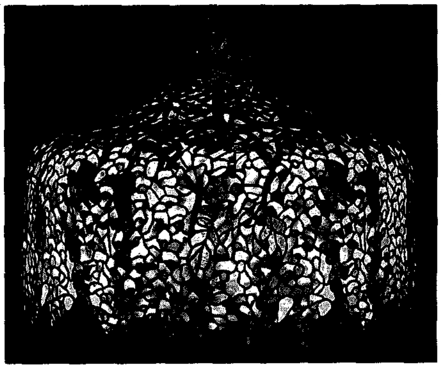
sculpture," says Sotheby's Greg Kuharic. Paul Soldner's raku-fired earthenware *Wall Plaque* (lot 41, $2,500 to $3,000), from 1973, starts off as a misshapen plate. The utilitarian object gives way to an abstraction—a sneaker-print-embellished plaque.

The Christie's sale of Twentieth Century Decorative Art on March 28 also contains a few works of contemporary glass, including Howard Ben Tre's 1986 *#1* (lot 58, $10,000 to $15,000), a towering opaque-cast-glass column that has internal blue streaks and gold plating at the top.

A postscript: UNLIKE GUERNSEY'S SUCCESSful sales in the past, the firm's Artists of the Hamptons auctions, on February 27 and 28, was a mess. The widely publicized Willem de Kooning–decorated privy seat was knocked down at $7,500 against estimates of $50,000 to $60,000, and much of the material went unsold. Also, the proceedings were unusual. One artist who had consigned his own sculpture saw it knocked down below the reserve, or minimum price. According to the consignor, he asked Guernsey director Arlan Ettinger if the piece had sold, as it seemed—the auctioneer had called out a bidder number. Ettinger told the consignor it hadn't. (New York City Department of Consumer Affairs regulations require that unsold works be announced as such.) When I called Ettinger days afterward, he said the piece had, in fact, been knocked down and sold below the reserve. He added that the consignor would receive payment as if the reserve had been reached.

Also, the fate of the sale's most important painting, Willem de Kooning's *The Woman of the Store,* seemed unresolved after the auction. The painting was knocked down at $375,000, a strong price, and a bidder number was called out. But Clarence Barnes, the consignor's husband, says the reserve on the painting was $400,000. Ettinger said there "was a confusion" about the reserve that led to a mistake in the auctioneering. As a result, he added, the painting was not sold until after the auction, and the price was $375,000. ■



Tiffany shade from Christie's.

Photograph courtesy of Christie's.

Movies/John Powers

CLOWNING AROUND

> “. . .Although it starts out with a dark sense of humor, *Toto Le Heros,* Van Dormael’s first feature, quickly turns sentimental. . .”

FLASHBACK: *Thomas Godet as the young hero.*

“NOTHING EVER HAPPENED TO ME,” GRUMbles Thomas van Hasebroeck, the dour protagonist of **Toto Le Heros,** a man who could never seize the day because he was always too busy trying to seize the past. When he first comes onscreen, he’s a bitter old man (played by veteran actor Michel Bouquet) whose fussy mustache, wire-rim specs, and querulous, receding jawline make him a dead ringer for the late-seventies, trash-period Laurence Olivier. Thomas sits around the pensioners’ home obsessed by his belief that through a maternity-ward foul-up, he was placed with the wrong family and a boy named Alfred Kant got the rich parents and eventful life that were rightfully his own. As he plots to kill his usurper, the movie leapfrogs between his memories of his shell-shocked boyhood and dreary young manhood and—in a flourish familiar to fans of Dennis Potter—his fantasy of being *Toto Le Heros,* secret agent *extraordinaire.*

Toto Le Heros is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd pleaser’s knack for making the simple seem tricky. The movie’s 90 minutes whoosh by, propelled by a cleverness that plays on one of our most basic fears: We’ll die without ever having lived.

Thomas’s certainty that he was misplaced at birth is a sly metaphor for the niggling envy we can feel when we see a glamorous, laughing couple spill from a limousine on their way to a party to which we’re not invited. Why not me? we wonder. Thomas wonders, too, giving over his whole life to this question. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—he never grasps that his own life would be far better than his arch-enemy Alfred’s if he only dared embrace it. This inner paralysis costs Thomas everyone who brings his life joy (especially his spunky sister Alice) and leads him to flunk his one great romantic test.

Although it starts out brandishing a dark sense of humor, *Toto Le Heros* quickly turns sentimental, periodically trotting out Thomas’s lovable retarded brother to help prime our tear ducts. It wasn’t for nothing that Van Dormael spent those years as a clown; he shrewdly hides his emotional squishiness under oodles of stylistic razzmatazz. Jumping between past and present, fantasy and reality, pathos and wicked wit, *Toto Le Heros* would seem to belong to the tradition of Alain Resnais’s *Providence* and Potter’s *The Singing Detective,* fragmented works whose heroes are lacerated by guilty self-loathing. There’s even a pleasingly Potteresque musical number, in which tulips dance to French songster Charles Trenet’s classic tune “Boom/My heart goes boom.”

But while Resnais and Potter use kaleidoscopic story lines to suggest the baffling messiness of our psychic lives—the meaning of things is always shifting away from us and can only be grasped in fragments—Van Dormael’s tale works itself out with the snazzy, one-dimensional elegance of a chess problem. If someone steps on a toy plane early on, a real plane must later crash; if a life begins in a fire, it must end in flames. Just as Thomas and Alfred become alter egos, so *Toto Le Heros’* matrushka-doll structure keeps repeating key events: shoplifting sprees, moralistic comments about smoking, shots of women being glimpsed through the cars of speeding trains. While this obsessive patterning is doubtless supposed to show us the contours of Thomas’s feverish imagination, we quickly start seeing them as no more than the results of Van Dormael’s cool artistic algebra.

In these days when the movies have gotten so sloppy, I feel a bit churlish faulting Van Dormael for plotting out every bit of his movie from beginning to end. But too much calculation can be as killing as too little attention to detail; the best movies leave room for life’s muddle and unhoped-for magic. By the time Thomas van Hasebroeck achieves his cutesy redemption, we’ve stopped caring about his earlier pain and sit there admiring Jaco Van Dormael’s nifty way of moving his pieces across the board. Our hearts refuse to go “Boom.”

HAS THIS EVER HAPPENED TO YOU? YOU finally make it out of the city and start bombing through the countryside, pleased with your speed and your motor’s greedy roar. Then, a sudden sputter, and your engine dies. The sensation’s not unpleasant at first, sort of an easy, weightless glide, but you keep going slower and slower until finally, inevitably, you stop dead—in the middle of nowhere.

That’s exactly what it’s like watching **The Mambo Kings,** the saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early

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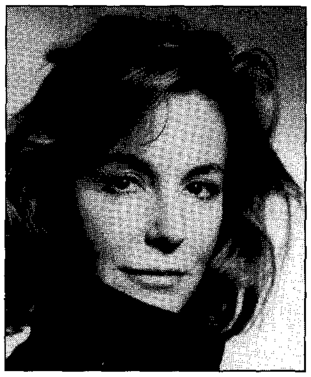
**John Powers is reviewing movies once a month while David Denby writes a book.*

For The Young At Heart Who Wish They Had The Face To Go With It.



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fifties to make their fortunes in New York. The first twenty minutes are a flurry of knifings, seductions, betrayals, conga lines, monkeys pounding bongos, mambo clubs swirling with racial hues—clumsily done, perhaps, but bursting with the immigrant energy found in Oscar Hijuelos's exuberant soap opera of a novel, *The Mambo Kings Play Songs of Love.* Yet just when the movie's hooked you on its breakneck beat, it promptly loses all its rhythm. Cesar and Nestor pursue the American dream—they even show up in an episode of *I Love Lucy*—but this chase doesn't take us anywhere.

Still, a talented filmmaker could've turned *The Mambo Kings* into a terrific bad movie. It has all the makings: vibrantly cartoonish characters, delirious dialogue ("The shrimp that sleeps gets carried away by the cocktail"), and rollicking numbers by Tito Puente and the great Celia Cruz, whose giddy performance of "Guantanamera" briefly brings a torpid story back to life. I'm always willing to give a break to any movie that puts attractive performers up on the screen, and *The Mambo Kings* is so lavish with them that the prodigally sexy Maruschka Detmers (best known as the oft-undressed star of Godard's *First Name: Carmen*) is cast as Nestor's dutiful wife, Dolores, who dreams of being a schoolteacher.

As her melancholy husband, Antonio Banderas (a Pedro Almodóvar favorite) couldn't be more creepily convincing. His soft, round, sulky face—he has a weakling's unreliable good looks—catches perfectly the self-absorption of an artist who hurts everyone around him as he pines for his lost lover back in Cuba.

Although Banderas couldn't be much better, he's overshadowed by Armand Assante's brazen Cesar, a walking erection who schemes and cajoles, bullies and woos, inevitably carrying on like "he's the last Coca-Cola in the desert." With his angry hawk's beak and glaring intensity, Assante threatens to turn any character into ham, and after energizing the first half with sexual brio (his back looks freshly waxed for the occasion), he eventually becomes a menagerie of facial tics—his excesses magnified in incessant close-ups.

The Mambo Kings is as enjoyable as a movie can be when it's been made by someone who doesn't know what he's doing. When it was first announced that Pace Gallery founder-director Arne Glimcher was planning to make his directorial debut with Hijuelos's novel, Hollywood resounded with moaning (off the record, of course) at his vanity. Why waste such a fabulous project on an amateur with delusions of grandeur? ("Perhaps they couldn't get Prince," a friend of mine suggested.) The moaners were right. Glimcher does to film language what a George Bush press conference does to English. ■

Television/John Leonard

THIS IS HER LIFE

“. . .After rape victim Nancy Ziegenmeyer shows such courage, life’s still messy, but it doesn’t go on quite so mindlessly. . .”

IN ALMOST EVERY RESPECT, **Taking Back My Life** (Sunday, March 15; 9 to 11 P.M.; CBS) is a conventional TV movie: based on a true story of a brave woman; with actors familiar to us from other television programs; workmanlike, sincere, and altogether unsurprising to the jaded eye of any film-school grad. On the other hand, dazzling technique can distract us from an urgent social message. Television drama has often been at its best as no-frills Ibsen.

NAMING NAMES: *Stephen Lang and Patricia Wettig debate revealing her identity.*

And the story of Nancy Ziegenmeyer, who named herself and allowed the story of her rape to be told in graphic detail to readers of the Des Moines *Register,* has enormous resonance not only in courtrooms and the media but in the shadowy myth mind of the culture. And actors cast against type—imagine Patricia Wettig, from *thirtysomething,* dropping down a niche or two in social class to play Ziegenmeyer, a barmaid; Ellen Burstyn as her mean-minded mother-in-law; Shelley Hack as a prosecuting attorney—are permitted by director Harry Winer and scriptwriter April Smith to be more complicated in their characters than sandwich boards advertising a slogan or a stereotype. Stephen Lang, Eileen Brennan, and Gina Hecht also surprise and persuade.

So Ziegenmeyer wasn’t Saint Teresa. Her marriage was broken, she was trying to fix it, but she’d slept around. Still, she hadn’t *asked* to be kidnapped and raped. Violence done to her ought not to *shame* her. Besides: “I’m not a statistic. I’m a person with a name.” So her ex-husband (Lang), with whom she still lived at the time of the rape, was angrily ambivalent: “Who the hell appointed you to be God’s gift to rape victims? You don’t want me; you want a national audience.” Still, he knows the difference between “giving it away” and violent dispossession: “I’m not ignorant.” So it was easy for Geneva Overholser (Joanna Cassidy) at the *Register* to urge rape victims to identify and articulate themselves, undermining the stigma; she didn’t have to look at her picture on the front page. Still, the *Register* had to worry about inflaming race relations: Ziegenmeyer’s rapist was black. Responsibly, the *Register* noted that only 4 percent of our rape cases involve black men and white women—an important piece of demythologizing all by itself.

What happened, of course, when Ziegenmeyer went public in the *Register* after her rapist’s trial and conviction was that Phil Donahue and Oprah wanted to talk to her, and so did thousands of previously anonymous women with stories to tell. Everything may have continued to be complicated because everybody’s life is messy, and life goes on even after television, but after such personal courage as Ziegenmeyer’s, and after such television as *Taking Back My Life,* life doesn’t go on quite so mindlessly; it’s more reflective.

Des Moines even gives us some perspective on Indianapolis and Palm Beach. Desiree Washington in Indianapolis was a child of Ziegenmeyer’s witness. She, too, named herself, after the trial. If Ziegenmeyer and Washington took back their lives, Patricia Bowman in Palm Beach had hers taken from her by the New York *Times* and NBC. The difference ought to be obvious: in Des Moines and Indianapolis, heroism; in Palm Beach, not an “outing” but a “wilding” by the media.

EQUALLY CONVENTIONAL BUT ALSO AFFECTING is **Doing Time on Maple Drive** (Monday, March 16; 8 to 10 P.M.; Fox/Channel 5). All nuclear families are dysfunctional; nuclear families on television are dysfunctional in ratings-grabbing ways. Phil and Lisa Carter (James B. Sikking and Bibi Besch) think they’re wonderful parents. It’s just that their children aren’t equally wonderful. Tim (James Carrey) was supposed to go to West Point but flunked out of college to become an alcoholic. Karen (Jayne Brook) was supposed to write novels but married, instead, a penniless photographer, Tom (David Byron), and can’t even afford to have a child. The family favorite, Matt (William McNamara), comes home from Yale with his well-born fiancée, Alicen (Lori Loughlin), but Alicen vanishes at dawn, having discovered. . . .

Well, in order for you to have any idea of why *Doing Time* hurts so much, I must give away the biggest of its several secrets. Although director Ken Olin—*also* a refugee from *thirtysomething,* and in real life married to Patricia Wettig—telegraphs this punch, if being surprised is what you think you need most in your living room, skip the next paragraph.

What Alicen discovers before fleeing to the Vineyard is that Matt is gay. A friend of Matt’s understands her reaction: “There’s a lot of things you can overlook in a relationship, but I don’t think that’s one of them.” It’s not Alicen, however,

Photograph by Tony Esparza/CBS.

who worries Matt so much as parents Phil and Lisa, to whom homosexuality will likely seem even worse than alcoholism or poverty. In this family they play tennis as a substitute for leveling with one another. The long silence finally shatters because of what Matt does *instead* of facing his parents.

Besides fine work by McNamara and Brook (*Kindergarten Cop*) and sturdy work by everyone else, there are some nice creepy touches: for instance, the way Phil leaves little pop-quiz cards on the bathroom mirror in the house on Maple Drive, for his children to answer while brushing their teeth—math problems, vocabulary builders, history questions—as if getting up in the morning were a test. There's also a huge hole in the principal characterization: Why should military Phil, whom everyone calls Captain, prove ultimately to be so much more sympathetic to Matt's dilemma than the extravagantly unstrung Lisa? This is the one surprise that isn't telegraphed, because there's no foreshadowing of it anywhere in James Duff's script.

I'LL WATCH ANNE MEARA IN ANYTHING. AND Lou Diamond Phillips is no slouch himself. And they have fun together in **Avenue Z Afternoon** (*General Motors Playwrights Theater;* Tuesday, March 10; 9 to 10 P.M.; A & E) as the Jewish widow Rose, who refuses to put bars on the windows of her Brooklyn apartment, and the Puerto Rican thief Clash, who comes in through one of those windows for some chicken soup. And there are wonderfully absurd exchanges between them on everything from comparative oppressions to the Stockholm syndrome. But let's not kid ourselves: Stephen DiLauro has written a play about the world as we would desperately wish it to be, instead of the grinding of tectonic plates of rage that city life really is. Not even Bernard Malamud, who was pretty good at angelic levitations, could prestidigitate such feel-good fantasies into persuasive drama.

In brief: ARE YOU READY FOR HIP-HOP stand-up? In **Russell Simmons' Def Comedy Jam** (Friday, March 13; midnight to 12:30 A.M.; HBO), the rap impresario flings four black comics at us, about six minutes each, with time out in between for emcee Martin Lawrence to vamp all over the stage at the Academy Theater. The featured players are Ricky Harris, J. Anthony Brown, Reggie McFadden, and Adele Givens ("between Oprah and my gynecologist, I'm *satisfied*"). You can catch rebroadcasts of last Friday's premiere—on which Ted Carpenter was hilarious doing impressions of Jesse Jackson and Martin Luther King Jr. ("Martin Luther King never wore Jheri curls!")—Monday, March 9, and Saturday, March 14. ▬

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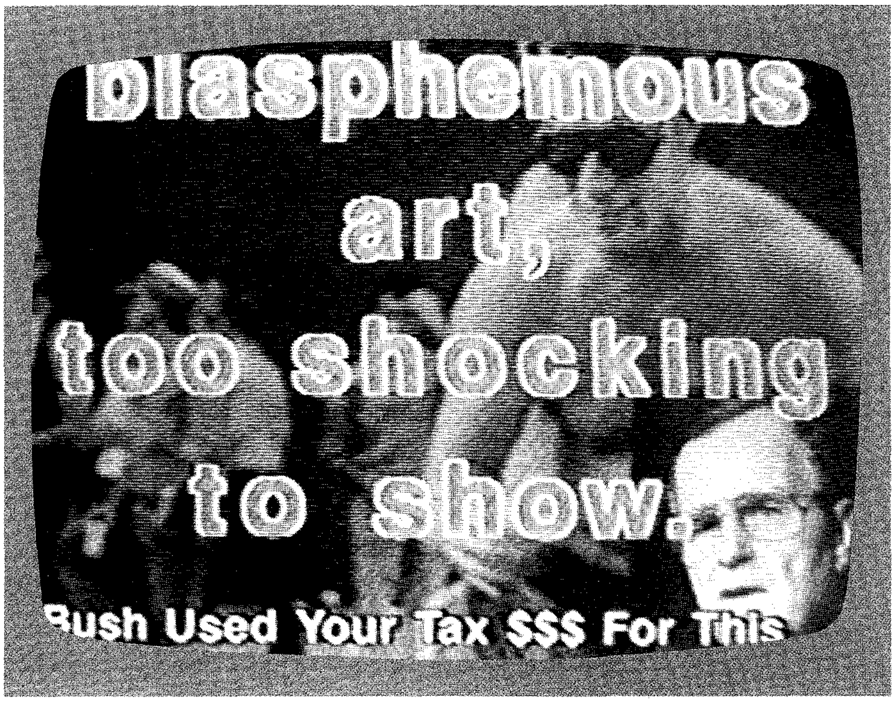
DARKNESS VISIBLE

"…The crackdown on the NEA is walloping the small art spaces, which are being punished randomly, globally, and after the fact…"



NEA-BASHING: *The controversial Buchanan ad.*

PAT BUCHANAN'S SCORCHED-EARTH CAMpaign in the Georgia primaries has repositioned the debate over the **National Endowment for the Arts.** When I pointed to the decline of state and city funding for cultural institutions a few weeks ago ["Art: The Money Jungle," February 3], the NEA—the third leg of the triangle of public funding—seemed assured at least of survival.

But then Buchanan raised the T-shirt on the vast American underbelly. Taking a cue from Jesse Helms's successful re-election campaign, Buchanan's television ads accused the NEA of being the "upholstered playpen" of the "eastern liberal establishment." Showing snippets of the PBS documentary *Tongues Untied,* about black men in the gay community, Buchanan assaulted George Bush for investing tax dollars in "so-called art [that] has glorified homosexuality, exploited children, and perverted the image of Jesus Christ."

This purple vitriol bears no relation to reality, but that doesn't slow Buchanan. Bush did as much to Michael Dukakis with the Willie Horton ads in 1988. However amusing it is to watch Bush out-Willied and protesting he is shocked—shocked!—that a candidate would play fast and loose with truth, Buchanan has already had an impact on Capitol Hill. After the close call in New Hampshire, Bush shoved NEA chairman John Frohnmayer out of his job, accurately perceiving that his departure would go unmourned among all those his wafflings had alienated—artists, progressives, and conservatives alike. (The White House denies the timing was anything but coincidental. A commentator on public radio has proposed a "Ho Ho" test for the Bush administration: If you can't hear its explanations without laughing, what are they worth?)

Frohnmayer leaves his post on April 30. The NEA reappropriation hearings will not begin before mid-May. With Bush positioning himself closer to the right wing, the leaderless endowment is entering the most critical time in its 26-year history. "The president supports the NEA," Republican state senator Roy Goodman insisted to me during a meeting for New York arts leaders at the Metropolitan Museum. But the president also desperately wants to win in November. So do the Democrats, for that matter. Congress likes to make easy public votes against "obscenity," expecting to repair the damage in private. Now it is forced to declare itself, and that's trouble.

Here are the facts: The grants Buchanan is attacking were actually made during the Reagan administration. The NEA has awarded almost 100,000 grants to museums, art programs, local and regional art agencies, and artists across the nation; fewer than 20 have provoked a reaction of any kind. No direct grant to an artist in the Visual Arts category has ever run into trouble. The four performance artists denied funding (including Karen Finley and Tim Miller) were in a category that no longer exists.

The pain has settled on *institutions:* the Southeast Center for Contemporary Art (for "Awards in the Visual Arts," which included Andres Serrano), the Philadelphia Institute of Contemporary Art (for Robert Mapplethorpe), PBS (for the American Documentary's *Tongues Untied*). Each time, professionals, making professional judgments, chose the works.

The crackdown on the NEA is walloping the small art organizations. They are being punished randomly, globally, and after the fact. I'm sure it's unnerving for an artist to have the whole weight of the federal government descend on him. Still, a good scourging by Jesse Helms can launch a career (as it did with Finley and Miller). Mapplethorpe's eminence hasn't suffered. Serrano is showing everywhere.

But the organizations that presented or commissioned those works—and thousands of others by thousands of artists—are being launched into no-man's-land. A show put on in 1988 can destroy its institution in 1992, like a silent computer virus. The rules change overnight, depending on who's campaigning. The right's war against artists is actually a war against art institutions, and it is aimed at total demoralization. If the small places disappear, they take with them America's most remarkable and successful invention in the international art arena: the independent, noncommercial, flexible, egalitarian alternative exhibiting space, born in the early seventies and nurtured for twenty years by the NEA. What the right wing is destroying is the art world's great contribution to American populism.

In February, two awards recommended by peer-review panels according to stan-

Photograph by Sandra-Lee Phipps.

dard NEA procedure were reversed by the National Council. One was to a Santa Monica performance space run by Tim Miller. The other was to Franklin Furnace, the art space in TriBeCa. The Furnace's proposal included a videotape of a female artist performing nude.

Two things are striking: First, Franklin Furnace's *entire* Visual Arts request of $40,000 was reduced by the peer panel, then eliminated altogether when the National Council reviewed the panel recommendations. The reason given: The National Council didn't like the "quality" of the videotaped event. In other words, a single mediocre performance by a naked artist *in the past* was enough to cancel a future award for operating funds.

The second striking thing: Franklin Furnace *submitted* that videotape. Why? So director Martha Wilson could feel like a martyr? So she could prove the government was prejudiced? The naïveté is almost unimaginable. Is the art community willingly collaborating with its destroyers?

But look at it from the other side. A little shoestring storefront space like the Furnace is being asked to play Washington-style hardball with some very tough characters. It's probably reluctant to compromise its independence and ignorant of the nasty possibilities. Still, let's get real. If someone is trying to mug you, do you offer him a knife?

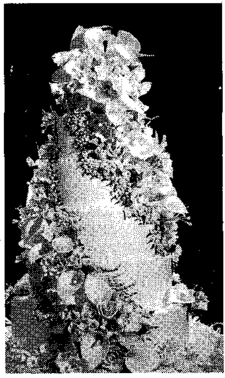
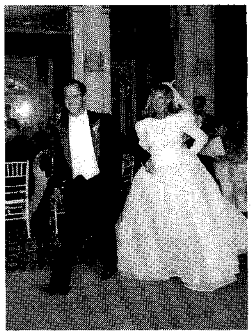
The culture of art is not the culture of bankers. At the Andrea Rosen Gallery this week is a wry, self-mocking show by the neophyte Sean Landers, who develops his social and artistic ineptitude and his inability to pay back his student loan into a rambling, witty, confessional installation. Like Bart Simpson, he's funny because he's so outrageously irresponsible.

At the Drawing Center, a nonprofit space that undoubtedly has NEA money somewhere in its history, is a razor-sharp slide into the abyss called "Darkness Visible." Its artists—Mark Beyer, Charles Burns, Sue Coe, Gary Panter, Suzan Pitt, Gig Wailgum, Sue Williams—would probably scandalize half of Georgia. You can bet they don't fit into a bland "Don't worry, be happy" worldview. Their style is cartoon *noir:* bleak, grisly, perturbing, semi-autobiographical tales told in the comic-strip format. To suggest their lineage, copies of *Raw* line the shelves. Coe's nauseating impression of the agony of cows in the slaughter house challenges the steak-eating aesthetic of 90 percent of the nation. Williams's meandering wall drawing includes a few handwritten lines of self-examination: "How they see us—They hate us and for good reason."

The culture of art involves a kind of excavation. Sniffing a fresh act of psychological burial, the artist digs up the corpse. The Puritan, his shovel still covered with dirt, attacks with the full Freudian fury of someone who expected his bête noire to stay buried. That's why this isn't about money. It isn't essentially about tax dollars—a tactic used only because it works. It's about threatening ideas. Thoughtful counterarguments make no headway. The NEA's advocates have not figured out that only rationalists listen to reason.

The urge to destroy the NEA is coming from the far political fringes, but the odd thing about this moment is the ability of the fringes to intimidate and control the center. The NEA won't be dismantled entirely, at least not without great effort. The real casualties will be places like Artists Space (attacked by Helms for a catalogue essay by David Wojnarowicz), the Cincinnati Contemporary Art Center (prosecuted for "obscenity"), the Buffalo art space Hallwalls (which is doing a pro-choice exhibition), or some Idaho space doing a show on Darwin.

Once you allow any group's moral qualms to dictate any part of arts law, you open the door for everyone's objections. The result is a quagmire beyond saving. Yet I have a hard time believing Americans, if asked, would want to see the NEA disappear. Perhaps there should be a national referendum: The NEA as it was, or nothing. Then we would really see where the center stands. ▬

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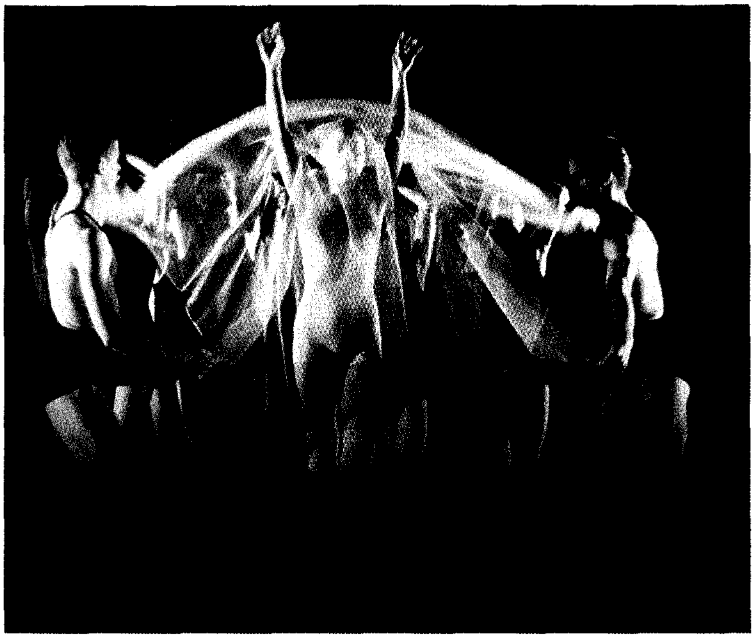
DANCING IN THE DARK

> “. . .Lynn Aaron’s lyrical soarings are exquisitely etched in *Endsong*. Feld’s choreography uncannily evoked the absent music. . .”

MANY A CHOREOGRAPHER HAS BEEN TOUTED as the heir of Antony Tudor—that specialist in the romance of turbulent feeling—but **Eliot Feld** has a real claim to the title, in one of his modes at least. This vein—perhaps the only one of Feld’s that I fully appreciate—comprises his early hits *Intermezzo* and *At Midnight* as well as *Love Song Waltzes*. The Feld Ballets/New York season at the Joyce, which continues through March 22, added another poignant piece to these: *Endsong*, composed to Richard Strauss’s *Four Last Songs* but performed in silence after the company was unexpectedly denied permission to use the music.

Like the music, the ballet eschews variety of emotion and instead rings subtle changes on a single mood of rapturous resignation. The protagonist, the bland, willowy Lynn Aaron—surrounded by a sympathetic female corps and intermittently partnered by Jeffrey Neeck at his most stolid and anonymous—is a generic figure exploring life in its penultimate moments, looking back on the richness of human existence at the point of relinquishing it.



BLUE ANGEL: *Joan Tsao and crowd in* Wolfgang Strategies.

The ensemble is used with particular deftness: now autumnal leaves swept by a chill wind, now shadows of remembered loves or ghosts of those forgotten, then fallen bodies making their final muted gestures, and, last, stilled figures with no names piled in the terrible heaps of internment camps. Aaron’s lyrical wanderings and soarings are exquisitely etched, with Neeck appearing only to extend her capabilities. The very end of the piece goes awry, with the focus reverting to Neeck as the bereaved, but I prefer to forgive that inexplicable lurch and recall how the phrasing and tone of the choreography uncannily evoked the absent music.

Feld is nothing if not prolific, but the four additional novelties of the season were less rewarding. *Wolfgang Strategies*, the other “big” work, is far more compelling for its ideas than for its dance values. It confronts a pair of sobering questions. One: After the anniversary year’s surfeit of Mozart, how can one respond to the music freshly? Two: In this grim age, mired as we are in disintegration and desolation, what are we to make of the concept of perfect beauty, perfect joy? Mozart offers us exquisitely structured crystal palaces, whose inhabitants know wit, tenderness, celestial delight. Real contemporary life has lost not only its experience of these things but its belief in them—almost. And it’s the occasional glimpse of radiant possibility that makes our present situation unbearable.

Using a collage of symphonic Mozart, Feld describes this plight through the confrontation of a pedestrian “Us” and a divine “It.” A massive ensemble in black tank suits represents society at large, ferociously animated but without individuality, arranged in mechanistic formations or clotted chaos. At once a witness to the scene and a participant in it, this faceless crowd repeatedly succumbs to attacks of the tremors—of fear or of awe—when confronted with the suggestion of immanence.

The idea of impalpable loveliness is embodied in a latter-day version of Romantic ballet’s *sylphide:* a delicate female figure (Joan Tsao) veiled from crown to shinbone in misty white, through which we see her bare, sveltely muscled legs, a no-nonsense white leotard, and sturdy knee pads. This otherworldly angel, messenger of bliss, source of inspiration, needs to be clad for action, since she’s submitted to many an aesthetic and personal indignity. Flown in over the heads of the incredulous on a circus hoist, she’s left grounded to execute pleading, Graham-style floor exercises, dragged around by manipulative cavaliers, tossed back skyward as if from a fairground blanket, and finally assigned Mickey Mouse ears and a skateboard.

Feld turns the demeaning of idealistic impulses and the triumph of popular taste into a cute, crude joke. He could hardly have presented these developments as news, but 25 years ago, when he had just started making ballets, he might have explored them with feeling.

Clave is the latest in an ongoing series of solos built on implacable repetition. The steady-pulse score provides an excuse of sorts: In *Music for Pieces of Wood*, by Steve Reich, whom Feld often appropriates as his co-conspirator, clacking phrases with only the subtlest variation are reiterated and superimposed to create a no-exit soundscape. Feld’s visual complement induces a hypnotic state that works itself up to a kind of ecstasy. Hopefully, as the culturally naïve—and who else could love this dance?—would say.

The dancer in question here is the lush and piquant Buffy Miller, the heroine of several previous such excursions; years back, Feld used the young virtuoso James Sewell interacting with some trampolines. There’s always that catchy little gimmick for theatrical titillation. *Clave* uses a pair of stagehands, moonlighting as performers, desultorily fiddling with the overhead lights. The techies’ sky-high ladder—an Eiffel Tower constructed by a primitive

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carpenter—serves as a canny prop. It gives the dance a geographical dimension as it rolls from one segment of the stage to another, forcing the soloist to shift her ground. What's more, the light projected between its rungs creates a striated pattern on the floor for a postmodern-*Casablanca* effect.

The angular, spasmodic material that Feld assigns to Miller contrasts dramatically with the voluptuous body language that is hers by nature. The provocative juxtaposition is seconded by her getup: She wears a severe black unitard that leaves her plump, pearly arms and shoulders bare. To her credit, Miller performs with animation yet soberly, never selling herself or the obvious little dance to the oglers—endurance exercisers themselves, perhaps—who cheer her stamina as well as the erotic frisson of her performance.

Like Miller, Darren Gibson is a dancer more equal than others in a troupe presented as ostensible equals. Each of these two, in a unique blending of anatomy and temperament, serves as a focus for Feld's interest and pleasure. In other words, they're catalysts for his choreography; earlier eras might have called them muses. This season, Feld has created an *Après-midi d'un Faune*–like showpiece for the feral Gibson.

Evoe, set to two sections of Debussy's *Nocturnes,* is a frank but sadly unilluminating gloss on the Nijinsky ballet. Feld's faun duly combines archaic stances, profiled and angular, with a sinuous undulating torso. The silent Dionysian cry—all gaping mouth and open throat—is overworked, and Nijinsky's onanistic ending is expanded into an overlong solo that encourages only a cheap, voyeuristic kind of attention. Feld's faun enjoys the sexual indolence of his hot, muggy teatime before the belated arrival of the nymphs (dressed for *Schéhérazade*—right period, wrong choreographer). When the maidens get there, there's not much left for them to do, but they do it anyway.

The last of the season's new entries, *To the Naked Eye,* set to Stravinsky's Concerto in D for string orchestra, is one of those movement studies Feld periodically offers up as complete ballets. As a movement study, it's reasonably interesting and responsive to the music, but in the end it leaves you asking, "And then?" or "So what?" Music, dance phrases, costumes, and lighting suggest shattered glass—a metaphor, perhaps, for the modern age. Geralyn DelCorso summarizes the piece in her long opening solo: She's an Amazon born after some universal calamity—invincible, demonic, making her self-thwarting way through the ominous, razed landscape. As usual, Feld's craft is evident but undermined by obsessiveness. A statement that starts out looking like a useful leitmotiv is repeated until speaker and listener both are done in. ■

Music/Peter G. Davis

THE 200-YEAR-OLD MAN

"…Not one facet of Gioacchino Rossini's genius was neglected in Lincoln Center's imaginatively planned birthday panorama…"

THE BIRTHDAY BOY: *Rossini circa 1860.*

THE CLASSICAL-MUSIC WORLD ADORES ANNIversaries, those automatic generators of gala events. If our great culture centers manage to survive through the twenty-first century, birthday and death-day homages to beloved composers are bound to multiply as the standard repertory gets older and older. The bicentennial of Mozart's death began way back in January 1991, and we're still not done celebrating that grand event—definitely a sign of what's to come. Now here is **Gioacchino Rossini,** 200 years old on February 29 (or only 48 if reckoned by leap years) and getting his fair share of attention.

New York observed the big day in style: a three-hour concert in Avery Fisher Hall starring the American contingent of singers who have helped revolutionize the way we think of Rossini in 1992. Less than a generation ago, most audiences knew him as the composer of one delightful comic opera, *The Barber of Seville.* Today, the extent of his achievement and astonishing range can be more readily appreciated, thanks to the gradual revival of interest in his total output: the monumental tragic and semi-seria operas as well as the familiar opera buffas, not to mention the songs, chamber music, and sacred works that spanned his entire creative life.

Not one facet of Rossini's genius was neglected in Lincoln Center's imaginatively planned panorama. For that we can thank Philip Gossett, whose musicological detective work on behalf of the composer has made scholarly researched scores available; Roger Norrington, who conducted the Orchestra of St. Luke's with his customary fizzy enthusiasm; impresario Matthew Epstein, who made it all happen; and mezzo-soprano Marilyn Horne, who perhaps more than any other singer has spurred the Rossini revival and acted as its unofficial godmother.

How appropriate, then, to find Horne graciously offering a tasty hors d'oeuvre before the main concert: a free noontime mini-recital, in Alice Tully Hall with Martin Katz at the piano, devoted to the composer's songs. Rossini tossed off dozens of them, mostly for his own amusement after he ceased writing operas at the age of 37. They range from one-minute charmers to elaborate cantatas, teasing throwaways to profound elegies, and Horne gave us a wonderful sampling from the composer's top drawer. Her remarkable voice is now in its late prime—clear, precise, perfectly tuned—and I find her a far more refined and interesting singer than a decade ago, when she reveled in that bravura technique with greater ease but less discrimination. Tully Hall could not accommodate everyone who wanted to attend, but the mezzo's newly recorded recital of Rossini songs (RCA/BMG 60811) should provide ample compensation.

In the gala concert, Horne was joined by thirteen colleagues who surveyed the breadth and depth of Rossini's work in arias, duets, trios, and ensembles from twelve operas and two sacred scores. By the end of it, the reasons for the composer's awesome contemporary reputation and his tremendous popularity throughout Europe—for Stendhal, he was no less than the "Napoleon of Music"—must have been obvious to all. Excerpts from the deliciously witty comic operas surely came as no surprise. I wonder, though, how many expected to hear such a massive formal structure as that majestic quartet from *Bianca e Falliero,* or the touching duet from *Zelmira* with its gorgeous English-horn-and-harp accompaniment, or the complex but miraculously liquid interaction of fourteen voices in a *gran pezzo concertante* from *Il Viaggio a Reims.*

Special moments? One had to be Deborah Voigt's shining soprano, soaring freely over the chorus to those high C's in the *Inflammatus* from the *Stabat Mater.* Rockwell Blake and Chris Merritt demonstrated why Europeans consider them today's leading Rossini tenors, although an appreciation of their florid style and astringent timbres seems to be a taste American audiences have yet to acquire. More conventional vocal pleasures were supplied by Frederica Von Stade, Thomas Hampson, and Samuel Ramey, who dashed over at the last minute to help ice the cake after appearing in the Metropolitan's matinee performance of *The Barber of Seville.* All in all, Rossini was honored with a very splendid birthday party.

TWO GREAT ORCHESTRAS OBSERVE THEIR 150th year in 1992. The celebrations for our own New York Philharmonic will not begin until next fall, but the **Vienna Philharmonic** was in town recently to mark its anniversary with a pair of Carnegie Hall concerts conducted by Lorin Maazel. As usual, there was an abundance of gorgeous instrumental sonority to revel in, although neither evening managed to generate any special sense of occasion. The self-governing Viennese musicians, who have functioned happily for decades without a permanent music director, always rise to their best when a charismatic leader is on the podium, ready to challenge their independence and well-preserved traditions. Not so long ago, there were many such conductors, but with Karajan and Bern-

Photograph by the Granger Collection.

stein now gone, that rare breed seems to be extinct.

Having led the Philharmonic with some regularity for 30 years, Maazel at least knows better than to meddle with its sonic prerogatives. Under his hands, the Brahms Third evolved mainly as a seductive showcase for the orchestra's wind section rather than a cogent and characterful symphonic journey planned by a strong-willed conductor. For some, that final woodsy chord, a ravishing sound breathlessly held, almost made the whole aimless ramble worthwhile. Strauss's *Der Rosenkavalier* Suite and *Till Eulenspiegel,* confectionary scores and virtually Viennese property, could hardly have been more expertly whipped up or elegantly served, although the same pastry-chef recipe oversentimentalized Mozart's Fortieth Symphony. The performance of Mahler's gigantic Fifth Symphony also disappointed, a miscellaneous collection of orchestral gestures that never coalesced into a convincing or coherent totality.

Rather than dwell on these amiable but unmemorable concerts, I would urge Vienna Philharmonic fans to investigate a far more significant anniversary tribute: twelve compact discs from Deutsche Grammophon offering live performances by the orchestra recorded between 1940 and 1971 (435 321). The ten conductors featured here, diplomatically presented by DG in alphabetical order, were closely associated with the Philharmonic during those years, singular musicians who understood the orchestra's potential and seized on it to shape some truly extraordinary interpretations: Leonard Bernstein, Karl Böhm, Wilhelm Furtwängler, Herbert von Karajan, Otto Klemperer, Hans Knappertsbusch, Clemens Krauss, Carl Schuricht, Richard Strauss, and Bruno Walter.

In each recording, even those preserved in less than optimum sound, the Vienna Philharmonic remains recognizably itself: one of the world's last major orchestras to retain a localized personality defined by its special tonal qualities and closely guarded instrumental traditions. What makes the performances so fascinating is how differently each conductor responds to the Philharmonic's inimitable character and subtly alters it to realize his own ideas. The expressive variety is remarkable, ranging from one of Furtwängler's most profound and measured readings of the Beethoven Ninth to Knappertsbusch's slightly mad Schubert Ninth with its wild tempo fluctuations and spontaneous outbursts. There is much more worth hearing on these valuable discs: Walter's Mahler Fourth, Klemperer's Schubert *Unfinished,* Karajan's Bruckner Ninth, Strauss leading his own music, Krauss in charge of a complete Beethoven *Missa Solemnis*—a treasure chest containing more than fourteen hours of individual music-making, all of it provocative and invigorating. ■

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HIGH-FASHION RAINCOATS AND SLICKERS, many one-of-a-kind samples in sizes 6–12, and some overstock in sizes 2–14 are at this workroom, including bright coats in polyurethane from Italy, such as a 38-in. trench coat in hot pink, retail $400, here $125; water-repellent taupe satin in a short trench coat, retail $250, here $80; bat-wing-zippered stroller in metallic gold, retail $290, here $100; the same style in silk, retail $300, here $75; only 3 or 4 samples in genuine Ultrasuede, such as a topper with woven lapels, retail $650, here $250; a silver group in slicker fabric includes all-over-pleated coats or coats with pleated trim, such as a long double-breasted coat, retail $500, here $299; 50-in. wrap trench, retail $400, here $175. Checks accepted; no credit cards; all sales final. *Gallé, 261 W. 35th St., at Eighth Ave., Room 400 (629-5690); Mon.–Fri. 9:30 a.m.–5:30 p.m. and Sat. till 3:30 p.m.; through 3/21.*

DISH IT OUT

FISHS EDDY SELLS WONDERFUL CROCKERY with logos from restaurants, clubs, and other places and/or products, and has some especially great bargains now: small white oval dishes (about the size to hold a bagel) or round side dishes with mottoes like "It Pays to Be Clean," "American Grain & Feed Co.," and "Serving the Nation," were $5.50, now $1.50; Hall round ivory restaurant pitchers (no logo), were $25, now $15; a slew of baking dishes of various sizes, now 95¢ and up. M.C., V., checks accepted; exchanges possible. *Fishs Eddy, 889 Broadway, near 19th St. (420-9020); daily 10 a.m.–8 p.m.; 551 Hudson St., near Perry St. (627-3956); daily noon–10 p.m.; while stock lasts.*

THE LONGEST YARD

THIS KNITTING FACTORY IN NEW JERSEY OFfers great bargains on attractive yarns for knitters and other craftspeople; they come in fashion and neutral colors and textures, and are sold on cones by the pound (each full cone weighs about 2½ lbs.), including bouclés, chenilles, tweeds, and slubbed yarns at $5 per lb.; mohair blends are $10 per lb. Cash only; no checks or credit cards; all sales final. *D. L. Knitting Co., Inc., 71 Porete Ave., North Arlington, N.J. (201-998-8181). By car from Manhattan: Take Lincoln Tunnel to Rte. 3 westbound past Giants Stadium to Rte. 17 South exit; after exiting, continue to 2nd light (cemetery on your left), turn left onto Orient Way; continue on Orient Way for 1 mile to dead end; turn left onto Page Ave., which becomes Schuyler Ave.; continue on Schuyler for 2 miles to Belleville Turnpike (Gulf station on your left); make a left onto Belleville for 200 yards, then a left onto Porete Ave., continue down the hill, bear left to #71. Or take George Washington Bridge to Rte. 80 local to Rte. 17 South exit; continue on 17S until you reach Rte. 3; observe Rte. 17S signs, continue to 2nd light, then turn left onto Orient Way and follow directions as above; Sat. and Sun. 9 a.m.–2 p.m.; 3/14–15 and 3/21–22.*

LEATHER HIDEAWAY

THIS SMALL SOHO BOUTIQUE HAS DESIRABLE one-of-a-kind sculptured-leather handbags and belts, made by hand in exclusive designs; now they are half-price; the bags were $240–$420, now $120–$210; the belts are adjustable, fitting up to waist sizes 36–38; two-color belts, were $98, now $49; 4-row belts, were $150, now $75; also, a group of necklaces made of semiprecious stones, were $98–$280, now $49–$140. A.E., M.C., V., checks accepted; all sales final. *Hans Koch, 174 Prince St., near Thompson St. (226-5385); Sun.–Thurs. noon–8 p.m. and Fri.– Sat. 11 a.m.–9 p.m.; 3/12–31.*

PICTURE THIS

THIS SPACIOUS UPSTAIRS SHOP FEATURES EVerything you need (for 2 days, it's all 20 percent off) to stencil your walls, floors, fabrics, or furniture with decorative designs such as country patterns, animals, fruit, flowers, and architecture. Also included are the shop's own exclusive designs that have been featured in shelter magazines; they carry more than 200 patterns, from a single-overlay stencil, was $7, now $5.60, to a Jocasta Innes 3-overlay trompe l'oeil design, stencil was $32, now $25.60; supplies include 2-oz. acrylic paints, were $1.99, now $1.60; plus books, brushes, and accessories, now 20 percent off. During the 2 sale days, there will be demonstrations on stenciling walls and fabrics and pickling, graining, glazing, and painting furniture (call for demonstration schedule). Checks accepted; no credit cards; all sales final. *Stencil World, 353 E. 77th St., Suite #3 (517-7164); Fri. and Sat. 10 a.m.–5 p.m.; 3/13–3/14.* ▬

Books/Rhoda Koenig

ENEMIES OF THE PEOPLE

"*. . .Four Hours in My Lai* is concerned only with what happened, which is more than enough when the facts speak so piercingly. . ."

AFTERMATH OF A MASSACRE: *One of Ronald Haeberle's infamous My Lai photographs.*

Four Hours in My Lai: The Soldiers of Charlie Company, *by Michael Bilton and Kevin Sim. Viking; 430 pages; $25.*

GHOSTS OF THAT NOISY DECADE THE SIXties refuse to rest. The latest we are asked to consider, by the producers of a television documentary on the affair, are those of the 400 unarmed old men, women, and children slaughtered by American soldiers on March 16, 1968, in the South Vietnamese hamlet of My Lai. The story the authors tell is of three scandals: the massacre itself (or, as the Army prefers, the "incident"), the cover-up, and the public response. Americans now, as then, can be divided into those who are more appalled by the first or by the second and third.

Michael Bilton and Kevin Sim's account is blessedly free of psychology and rhetoric. They are concerned only with what happened, which is more than enough when the facts speak so piercingly for themselves. For instance, when an Army detective called on Ronald Haeberle seventeen months after the murders, he was stunned to hear that the photographer had been showing his color slides of heaped bodies as part of a talk about Vietnam he had given for more than 600 people in Ohio: high-school students, teachers, the Kiwanis Club, the Cleveland Optimists. Some people couldn't believe what they saw, said Haeberle. "A couple thought it had been done in Hollywood." Nobody thought to make it public or notify the Army.

It is not surprising, say Bilton and Sim, that the soldiers of Charlie Company also saw nothing exceptional in gunning down mothers with babies in their arms, and then the babies. A few weeks before, that outfit, led by a captain called "Mad Dog" Medina and a lieutenant, William Calley, who was despised by his men, became demoralized by the Tet offensive and by several subsequent casualties. Frustrated and angry, they began torturing and killing civilians, like soldiers in the Phoenix Program, which condoned beating, hanging, and electrocution to obtain confessions. The My Lai deaths were reported as enemy dead, in keeping with "the protocol of body count culture"—Calley would, like other officers, simply make up figures to please the Pentagon. The lack of discipline was a symptom of a war whose bewildered and cynical soldiers had no clear idea why they were fighting (besides their inability to get into college). Officers tolerated their men raping Vietnamese and sometimes, to emphasize their solidarity, joined in. (Many of the women killed at My Lai were not only raped but sexually mutilated.) Yet the most vivid image from that atrocity is one that seems like a drug-induced hallucination in a contemporary film: a soldier, riding a water buffalo, frenziedly stabbing the terrified animal until it sinks to the ground.

As soon as the massacre was over, Charlie Company's entire brigade knew there was something wrong with an action that resulted in several hundred "enemy" dead but captured no weapons. The day after, two battalion commanders and three other officers heard of the charges made by Hugh Thompson, a helicopter pilot who had seen what was happening on the ground and rescued ten villagers, ordering his machine gunner to open fire on any American troops who tried to harm them. A perfunctory investigation concluded that nothing untoward had happened; it was decided, however, that Thompson should be rewarded: He was given the Distinguished Flying Cross. The murders remained undiscovered until the following April, when Ronald Ridenhour, a paratrooper who had heard about them from a friend and conducted his own inquiries, wrote to his congressman.

Though the Army's investigators recommended that 30 men be charged with the killings and another 30 with covering them up, only four were brought to trial, and all were acquitted except Calley. He was, on President Nixon's orders, released on bail while preparing his appeal and "served" three years' house arrest in a comfortable apartment, visited by his girlfriend. (Earlier, Nixon, so characteristically, had ordered an investigation of Ridenhour.) Nixon's move pleased the majority of Americans: State legislatures petitioned the White House for clemency; thousands of people supported Calley with demonstrations, letters, and telegrams. The people who had initially been horrified by news of the massacre, believing that American boys could never do such a thing, quickly came around to the belief that if American boys did it, it must be all right—a fearful conflation of naïveté and narcissism. American judges and Army officers, who should have been familiar with depravity, the better to coldly punish it when it appeared, ended up no more capable of moral decisions. And the Army got it wrong, too, when it gave Hugh Thompson that medal: He threw it away. ■

Photograph by Ron Haeberle, *Life* magazine, © 1969 Time Warner, Inc.

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—3/4–17: *Titicut Follies* (1967). #2—3/11: *Symphony of Six Million* (1932); *None Shall Escape* (1944). 3/12: *The Apprenticeship of Duddy Kravitz* (1974); *Next Stop, Greenwich Village* (1975). 3/13–14: *The Plot Against Harry* (1969); *Broadway Danny Rose* (1984). 3/15–16: *Funny Girl* (1968); *Be Yourself* (1930). 3/17: *His People* (1925); *The Jew as Genre:* (1903–14). #3—*35 Up*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Gladiator*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Until the End of the World*. #2—*Amazon*. #3—*Mississippi Masala*. #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Where Angels Fear to Tread*.

4. **CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—*Secret Friends*. Opening 3/13: *Resident Alien*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Once Upon a Crime*. #2—*Fried Green Tomatoes*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 3/11: *Came a Hot Friday* (1985); *Where the Green Ants Dream* (1985). 3/12: *Loose Connections* (1984); *Restless Natives* (1986). 3/13–14: *Women on the Verge of a Nervous Breakdown* (1988); *The Search for Signs of Intelligent Life in the Universe* (1991). 3/15: *Cyrano De Bergerac* (1990). 3/16–17: *Field of Honor* (1989); *Camille Claudel* (1989).

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Final Analysis*. #2—*This Is My Life*. #3—Through 3/12: *Naked Lunch*. Opening 3/13: *My Cousin Vinny*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 3/11: *The Day of the Locust* (1975); *The Last Tycoon* (1976). 3/12: *The Testament of Orpheus* (1959); *Blood of a Poet* (1930); *Orpheus* (1949). 3/13–14: *A Streetcar Named Desire* (1951); *The Long Hot Summer* (1958). 3/15: *Trouble in Paradise* (1932); *Design for Living* (1933). 3/16: *The Tenant* (1976); *Knife in the Water* (1962). 3/17: *Dr. No* (1962); *Thunderball* (1965).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Memoirs of an Invisible Man*. #2—*Gladiator*. #3—*The Mambo Kings*. #4—*Wayne's World*. #5—*JFK*. #6—*Bugsy*. #7—*Wayne's World*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Beauty & the Beast*. #2—*Medicine Man*. #3—*Blame It on the Bellboy*. #4—*The Adventures of the Great Mouse Detective; Paris Is Burning; Antonia & Jane*. #5—*The Hand That Rocks the Cradle*. #6—*Hear My Song*. #7—*Daughters of the Dust*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *All Sick and Twisted Festival of Animation.*

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Once Upon a Crime*. #2—*Grand Canyon*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *The Lunatic*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*High Heels*. #2—*Europa, Europa*. #3—*Winter in Lisbon*. #4—*Life Is Sweet*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*The Lawnmower Man*. #2—*Final Analysis*. #3—*The Prince of Tides*. #4—*Meeting Venus*. #5—*Gate II*. #6—*Hook*.

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Memoirs of an Invisible Man*. #2—*Once Upon a Crime*. #3—*The Hand That Rocks the Cradle*. #4—*Gladiator*. #5—*This Is My Life*. #6—*This Is My Life*. #7—*Fried Green Tomatoes*. #8—*Blame It on The Bellboy*. #9—*Wayne's World*. Opening 3/13: *My Cousin Vinny*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Bugsy*. #2—*Stop! Or My Mom Will Shoot*. #3—*Shining Through*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Grand Canyon*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Gladiator*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Final Analysis*. #2—*The Prince of Tides*. #3—*Wayne's World*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Stop! Or My Mom Will Shoot*.

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Beauty & the Beast; Medicine Man*.

#2—Bugsy. #3—Blame It on The Bellboy. #4—Once Upon a Crime.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Stop! Or My Mom Will Shoot.* #2—*Gladiator.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Wayne's World.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Memoirs of an Invisible Man.* #2—*Gate II.* #3—*Final Analysis.* #4—*The Last Boy Scout.* #5—Through 3/12: *Bugsy.* Opening 3/13: *My Cousin Vinny.* #6—*Hook; Gate II.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Once Upon a Crime.* **EMBASSY 3**—*Medicine Man.* **EMBASSY 4**—*Blame It on The Bellboy.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Secret Friends; Hearts of Darkness: A Filmmaker's Apocalypse.* #4—*Cape Fear.* #5—*Shining Through.* #6—*Gladiator.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Lawnmower Man.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 3/12: *The Fisher King.* Opening 3/13: *Bugsy.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Where Angels Fear to Tread.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Blame It on The Bellboy.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Prince of Tides.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.* Opening 3/13: *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Kafka.* Opening 3/13: *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Gate II.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Gladiator.* #2—*Gladiator.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*This Is My Life.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty & the Beast.* **CINEMA II**—*Othello.* **CINEMA THIRD AVE.**—*Medicine Man.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*Star Trek VI; Cape Fear.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*The Lawnmower Man.* #2—*The Lawnmower Man.* #3—*Shining Through.* #4—*Once Upon a Crime.* #5—*Memoirs of an Invisible Man.* #6—*Stop! Or My Mom Will Shoot.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 3/12: *Bugsy.* Opening 3/13: *Final Approach.* #2—*Final Analysis.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Under Suspicion.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Mambo Kings.* #2—*Wayne's World.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Once Upon a Crime.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Beauty & the Beast; The Hand That Rocks the Cradle.* #2—*Blame It on the Bellboy.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Prince of Tides.* #2—*Wayne's World.* #3—*Mississippi Masala.* #4—*Final Analysis.* #5—*Bugsy.* #6—*Gladiator.* #7—*Memoirs of an Invisible Man.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Lawnmower Man.* #2—*Shining Through.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *This Is My Life.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Voyager.* #2—*The Double Life of Véronique.* #3—*Toto le Heros.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Final Analysis.* #2—*Memoirs of an Invisible Man.* #3—*Wayne's World.* #4—*The Mambo Kings.* #5—*Gladiator.* #6—*Blame It on the Bellboy.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Lawnmower Man.* #2—*Grand Canyon.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Gate II.* #2—*Once Upon a Crime.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Gladiator.* #2—*The Lawnmower Man.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 3/7–29: "Masters of Cinematography: A Vittorio Storaro Retrospective." 3/14: *1900* (1976), dir. Bernardo Bertolucci. 3/15: *The Last Emperor* (1987), dir. Bernardo Bertolucci; *The Sheltering Sky* (1991), dir. Bernardo Bertolucci.

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 3/13: Essential Cinema: *Los Olvidados* (1950), dir. Luis Bunuel. 3/13: "Old and New Masters of Super 8, Program #1." 3/13, 14: "Thalia - Richard Schwarz Collection." *Go, Johnny, Go!* (1958), dir. Paul Landres. 3/14: Essential Cinema: Includes films by Jean Cocteau, Douglass Crockwell, and Maya Deren. 3/14: "Swedish Avantegarde Films, 1924–90." 3/14: "Old and New Masters of Super 8, Program #2." 3/14: *Ornette: Made in America* (1985), dir. Shirley Clarke. 3/15: "Old and New Masters of Super 8, Program #3." 3/15: *Benedict Arnold* (1975), dir. Walter Gutman.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 2/13–3/21: "Japan: Outside/Inside/In Between." Part I: "Outside Looking In." The representation of Japan by Western video makers.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "A Tribute to Zhang Yimou." 3/13: *Code Name Cougar* (1989).

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/7–28: Screenings of the winning entries of the 26th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077) Screenings 3/12 at Anthology Film Archives, 32–34 Second Ave., include: *Fast Food Matador,* dirs. Candy Kugel & Vincent Cafarelli, *Bees of Burden,* dir. Richard Horvath, and *Wanting for Bridge,* dir. Joan I. Staveley.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through March: "Post War French Films." 3/11, 12, 15: *India Song* (1975), dir. Marguerite Duras. 3/11, 12: *La Femme Qui Pleure/The Crying Woman* (1979), dir. Jacques Doillon. 3/13, 14: *Paris at Dawn* (1991), dir. Jean-François Stevenin. 3/13, 15, 17: *La Désenchantée* (1990), dir. Benôit Jacquot. 3/16, 17: *Le Lieu Du Crime* (1986), dir. André Téchine. "New York Premiere." 3/13–17: *The Killing Floor* (1983), dir. Bill Duke. "Movies for Kids." 3/14, 28: *The Magic Violin* (1988), dir. Adam Nadler; *Walking the Dog* (1991), dir. Bonnie Palef; *Breaking the Ice* (1992), dir. Jonathan Nordlicht.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/11: *Vincent & Theo* (1990), dir. Robert Altman.

LEHMAN COLLEGE—Carman Hall, Room B-34, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). Free. 3/13: "Film Documentaries on American Women." *The Women of Summer* (1986), dir. Suzanne Bauman and Rita Heller; *Troubled Harvest* (1990), dir. Sharon Genasci and Dorothy Velasco.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "Conspiracy: Who Stole Kennedy's Brain and Other Unanswered Questions." Five classic conspiracy films. 3/18: *Cover Up: The Iran Contra Affair,* dir. Barbara Trent.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 3/10–14: "Eighteenth Century Taste and Design." 3/17–21: "The Exhibition of the Royal Art of Benin." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through March: "Early 20th Century Art Movements." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." "Another Time Around: Repeat Screenings of Films Premiered at the Millinium." 3/14: *Doomed Love* (1984), dir. Andrew Horn.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "This Film Is From Canada." 3/3: *Clearcut* (1991), dir. Richard Bugajaski. 3/6–19: "RAI2 - Italy: The Other Cinema." 3/13, 15: *Pummarò* (1990). 3/13, 14: *Italy V. West Germany: 4–3* (1990). 3/14, 15: *Ultrà* (1991). 3/16: *Henry IV* (1984). 3/16, 17: *Padre Padrone* (1977). 3/17, 18: *Nostalghia* (1983). 3/19: *Beirut* (1991). "From the Archives: Recent Acquisitions." 3/12, 14: *O Padre e o Moca/The Priest and the Girl* (1966), dir. Joaquin Pedro de Andrade. 3/13, 14: *Belle* (1973), dir. André Delvaux. 3/15–17: "D.W. Griffith's Last Three Films." "In Memoriam." 3/12: Ginette Leclerc; Judith Anderson. Through 4/6: *Committed Visions.* Video artists from different countries who share global concerns explore the causes and effects of issues ranging from radical politics to the ecology.

For movie showtimes
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NEW YORK MAGAZINE

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: "Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perspectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 3/6–17: *Mississippi Masala* (1992). Cinema #2: 3/6–10: *Life on a String* (1991). 3/11–12: *Burroughs* (1984); *Naked Making Lunch* (1992). 3/13–17: *December Bride* (1990).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 3/3–4/28: "A World of Silents: International Silent Cinema." 3/17: *The Phantom Chariot* (1920).

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 3/11 at 8: "Wild, Wild West." Films from the San Francisco Bay Area.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 2/28–3/19: "From Kitsch to Sublime: The Films of Walter Schmid." 3/6–19: *Shadow of Angels* (1976). 3/6–8: *Violanta* (1977). 3/10–12: *Tonight or Never* (1972). 3/13–15: *Jenatsch* (1987). 3/17–19: *Hecate* (1982).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 3/7–4/18: "Women Directors Directing." 3/14: *Hester Street* (1975), dir. Joan Micklin Silver.

THE SHORT FILM ANTHOLOGY—The Shooting Gallery, 359 Broadway at Franklin St. 3/16–20: A selection of short films, including *I'm the Body You're Trying to Hide*, dir. Hilary Brougher; *Deception*, dir. Peter Levit; *Meditations on a Suicide*, dir. Stephen Jay Schwartz; *February 17: A Partly Cloudy Day*, dir. Brian Dentz; *The Little Things*, dir. Reza Fatemi.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 3/16: *Don Giovanni* (1979), dir. Joseph Losey.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 3/15: "The Local Stigmatic." A premiere of David Wheeler's film of the Heathcoate Williams drama, featuring Al Pacino, Paul Guilfolye, and Joe Maher.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Gladiator.* #2—*The Lawnmower Man.* #3—*Gate II.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle.* #2—*Blame It on The Bellboy.* #3—*Final Analysis.* #4—*Beauty & the Beast.* #5—*Mississippi Masala.* #6—*Gladiator.* #7—*The Lawnmower Man.* #8—*Once Upon a Crime; Wayne's World.* #9—*Stop! Or My Mom Will Shoot; Memoirs of an Invisible Man.*

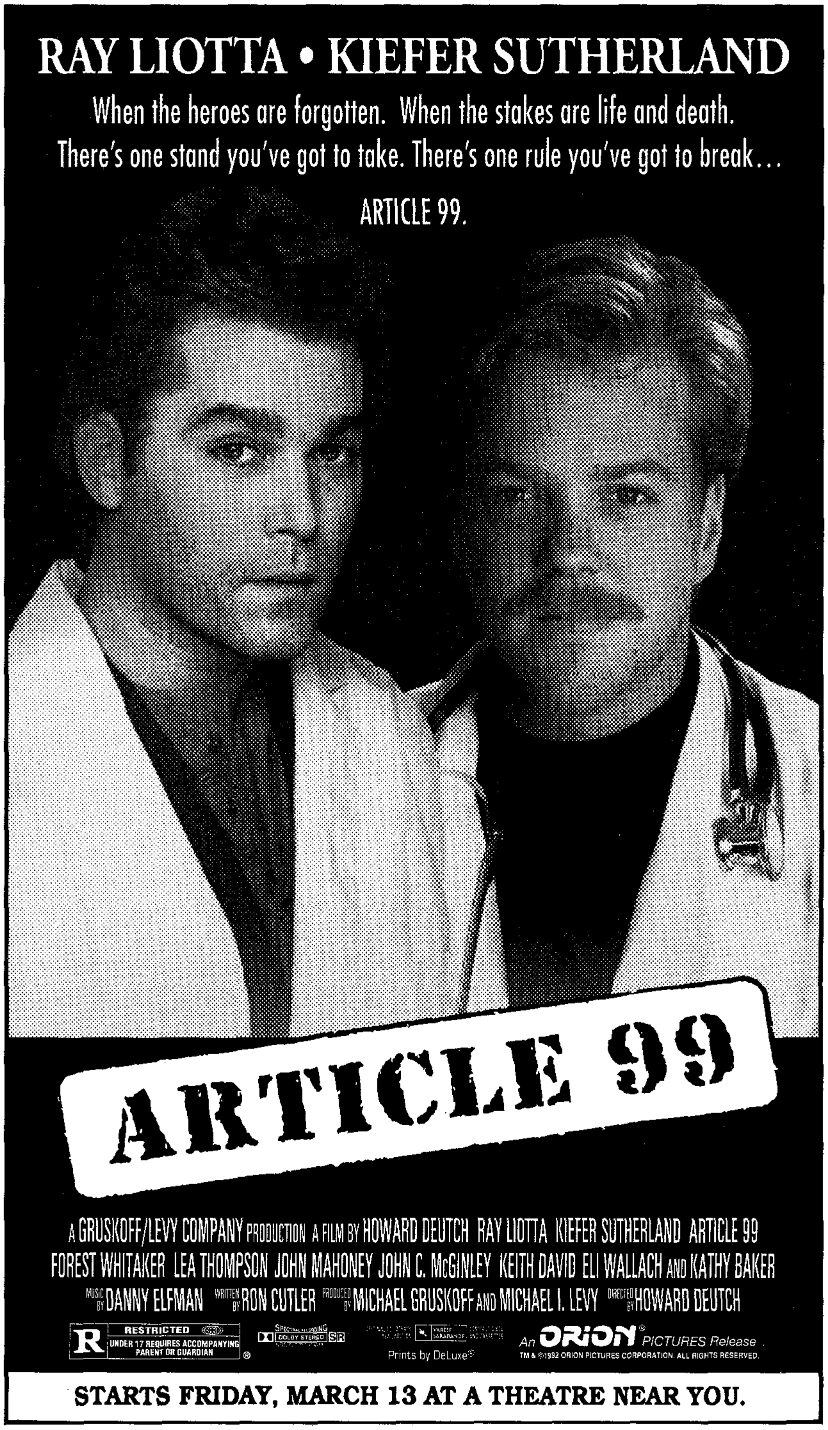
155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Once Upon a Crime.* #2—*Gladiator.* #3—Through 3/12: *Memoirs of an Invisible Man.* Beg. 3/13: *My Cousin Vinny.* #4—*Wayne's World.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Gladiator; Rush.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Hand That Rocks the Cradle.* #2—*Gate II.* #3—*Gladiator.* #4—*Wayne's World.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Wayne's World; The Adventures of the Great Mouse Detective.* #2—*The Hand That Rocks the Cradle.* #3—*Memoirs of an Invisible Man.* #4—*Gladiator.* #5—*Gate II.* #6—*Mississippi Masala.* #7—*Once Upon a Crime.* #8—*Final Analysis; Beauty & the Beast.* #9—*The Lawnmower Man.* #10—*Stop! Or My Mom Will Shoot.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.* #3—*The*


RAY LIOTTA • KIEFER SUTHERLAND
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There's one stand you've got to take. There's one rule you've got to break...
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BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Memoirs of an Invisible Man.* #2—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* #3—*This Is My Life.* #4—*Blame It on The Bellboy.* #5—*Fried Green Tomatoes.* #6—*Gate II.* #7—*Once Upon a Crime.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wayne's World.* #2—*Blame It on The Bellboy.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Memoirs of an Invisible Man.* #2—*Gladiator.* #3—*Stop! Or My Mom Will Shoot.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Memoirs of an Invisible Man.* #2—*Beauty & the Beast; Bugsy.* #3—*This Is My Life.* #4—*Mississippi Masala.* #5—*Fried Green Tomatoes.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Gladiator.* #2—*Gate II.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Gladiator.* #2—*Wayne's World.* #3—*The Lawnmower Man.* #4—*JFK.* #5—*Stop! Or My Mom Will Shoot.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Gate II.* #2—*Gladiator.* #3—*The Hand That Rocks the Cradle.* #4—*The Lawnmower Man.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Memoirs of an Invisible Man.* #2—*Gladiator.* #3—*The Hand That Rocks the Cradle.* #4—*Stop! Or My Mom Will Shoot.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lawnmower Man.* #2—*Fried Green Tomatoes.* #3—*Beauty & the Beast; Final Analysis.* #4—*Once Upon a Crime.* #5—*Wayne's World.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Blame It on The Bellboy.* #2—*Wayne's World.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wayne's World.* #2—*Blame It on The Bellboy.* #3—*The Lawnmower Man.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Fried Green Tomatoes.* #2—*Gladiator.* #3—*Memoirs of an Invisible Man.* #4—Through 3/12: *Stop! Or My Mom Will Shoot.* Beg. 3/13: *My Cousin Vinny.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Gate II.* #2—*Gladiator.* #3—*The Hand That Rocks the Cradle.* #4—*Mississippi Masala.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Memoirs of an Invisible Man.* #2—*Blame It on The Bellboy.* #3—*Once Upon a Crime.* #4—*The Lawnmower Man.* #5—*Wayne's World.* #6—*This Is My Life.* #7—*Final Analysis.* #8—*Stop! Or My Mom Will Shoot.* #9—Through 3/12: *Shining Through; Prince of Tides.* Beg. 3/13: *My Cousin Vinny.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Memoirs of an Invisible Man.* #2—*Gate II.* #3—*The Lawnmower Man.* #4—*Once Upon a Crime.* #5—*Wayne's World.* #6—*Stop! Or My Mom Will Shoot.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*Gate II.* #5—*The Lawnmower Man.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Gladiator.* #2—Through 3/12: *Gate II.* Beg. 3/13: *My Cousin Vinny.* #3—*The Lawnmower Man.* #4—*Stop! Or My Mom Will Shoot.* #5—Through 3/12: *Memoirs of an Invisible Man.* Beg. 3/13: *American Me.* #6—Through 3/5: *Final Analysis.* Beg. 3/6: *The Lawnmower Man.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Blame It on The Bellboy.* #2—*Memoirs of an Invisible Man.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Once Upon a Crime.* #2—Through 3/12: *Shining Through.* Beg. 3/13: *My Cousin Vinny.* #3—*Bugsy.* #4—*Final Analysis.*

303. CORONA—PLAZA—(639-7722). #1—*The Hand That Rocks the Cradle.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*This Is My Life.* #2—*Shining Through.* #3—*Gladiator.* #4—*Wayne's World.* #5—Through 3/12: *Stop! Or My Mom Will Shoot.* Beg. 3/13: *My Cousin Vinny.* #6—*Fried Green Tomatoes.* #7—*Mississippi Masala.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Once Upon a Crime.* #2—*Wayne's World.* #3—*Mississippi Masala.* #4—*The Hand That Rocks the Cradle.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Final Analysis.* #2—*Blame It on The Bellboy; Beauty & the Beast.* #3—*Wayne's World.* #4—*Memoirs of an Invisible Man.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Lawnmower Man.* #2—*Gladiator.* #3—*Wayne's World.* #4—Through 3/12: *Gate II; Stop! Or My Mom Will Shoot.* Beg. 3/13: *American Me.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Blame It on The Bellboy.* #2—*Bugsy.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty & the Beast; Bugsy.* #2—*The Adventures of the Great Mouse Detective; JFK; Medicine Man.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Gladiator.* #2—Through 3/12: *Gate II.* Beg. 3/13: *American Me.* #3—*Memoirs of an Invisible Man.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*This Is My Life.* #2—*Fried Green Tomatoes.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Blame It on The Bellboy.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Lawnmower Man.* #2—*Final Analysis.* #3—*Stop! Or My Mom Will Shoot.* #4—Through 3/12: *Shining Through.* Beg. 3/13: *My Cousin Vinny.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Gate II.* #2—*The Lawnmower Man.* #3—*Mississippi Masala.* #4—*The Hand That Rocks the Cradle.* #5—*Once Upon a Crime.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Gladiator.* #2—*Bugsy.* #3—*Wayne's World.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Stop! Or My Mom Will Shoot.* #7—*This Is My Life.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Lawnmower Man.* #2—*Gate II.* #3—*Wayne's World.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Hand That Rocks the Cradle.* #2—Through 3/12: *Gate II.* Beg. 3/13: *American Me.* #3—*Gladiator..*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Lawnmower Man.* #2—Through 3/12: *Stop! Or My Mom Will Shoot.* Beg. 3/13: *My Cousin Vinny.* #3—*Once Upon a Crime.* #4—*Memoirs of an Invisible Man.* #5—Through 3/12: *Final Analysis; Beauty & the Beast. Article 99.* #6—*Wayne's World.* #7—*Blame It on The Bellboy.*

320. REGO PARK—DRAKE—(457-4002). *The Prince of Tides.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Final Analysis.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Gladiator.* #2—*Wayne's World.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Beauty & the Beast; Gladiator.* #2—*The Adventures of the Great Mouse Detective; Medicine Man.*

401. NEW DORP—HYLAN—(351-6601). #1—*Blame It on The Bellboy.* #2—*Hook; Bugsy.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Once Upon a Crime.* #2—*Stop! Or My Mom Will Shoot.* #3—*Final Analysis.* #4—Through 3/12: *Memoirs of an Invisible Man.* Beg. 3/13: *My Cousin Vinny.* #5—*The Lawnmower Man.* #6—*This Is My Life.* #7—*Gladiator.* #8—*Wayne's World.* #9—*Fried Green Tomatoes.* #10—Through 3/12: *Beauty & the Beast; The Hand That Rocks the Cradle.* Beg. 3/13: *Article 99.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Shining Through.* #2—*Father of the Bride; Gate II.*

501. BELLMORE—MOVIES—(783-7200). *Beauty & the Beast; Bugsy.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Final Analysis.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*This Is My Life.* #2—*Gladiator.* #3—*Fried Green Tomatoes.* #4—*Memoirs of an Invisible Man.* #5—Through 3/12: *Shining Through.* Beg. 3/13: *American Me.* #6—*Final Analysis.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle; Beauty and the Beast.* #3—*Stop! Or My Mom Will Shoot.* #4—*Blame It on The Bellboy.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Lawnmower Man.* #2—*This Is My Life.* #3—*Gladiator.* #4—*The Adventures of the Great Mouse Detective; JFK.* #5—*The Hand That Rocks the Cradle.* #6—*Wayne's World.* #7—*Fried Green Tomatoes.* #8—*Final Analysis.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Adventures of the Great Mouse Detective; Final Analysis.* #2—*Wayne's World.* #3—*Fried Green Tomatoes.* #4—*Once Upon a Crime.* #5—*The Lawnmower Man.* #6—*Shining Through.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Fried Green Tomatoes.* #2—Through 3/12: *Stop! Or My Mom Will Shoot.* Beg. 3/13: *My Cousin Vinny.* #3—Through 3/12: *Final Analysis.* Beg. 3/13: *American Me.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Blame It on The Bellboy.* #2—*Beauty & the Beast; The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Stop! Or My Mom Will Shoot.* #2—*Prince of Tides.* #3—*The Hand That Rocks the Cradle; Gate II.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Lawnmower Man.* #2—*Wayne's World.* #3—*Medicine Man; The Hand That Rocks the Cradle.* #4—*Once Upon a Crime.* #5—*Beauty & the Beast; Bugsy.* #6—*Blame It on The Bellboy.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Addams Family; Bugsy.* #2—*Wayne's World.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Lawnmower Man.* #2—*This Is My Life.* #3—*Mississip*

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pi Masala. #4—*Shining Through.* #5—Through 3/12: *Medicine Man.* Beg. 3/13: *My Cousin Vinny.* #6—Through 3/12: *Bugsy.* Beg. 3/13: *My Cousin Vinny.*

515. MALVERNE—TWIN—(599-6966). #1—*Hook; Father of the Bride.* #2—*The Hand That Rocks the Cradle; The Adventures of the Great Mouse Detective.*

516. MANHASSET—MANHASSET—(627-7887). #1—*This Is My Life.* #2—*Wayne's World.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Lawnmower Man.* #2—*Once Upon a Crime.* #3—*Blame It on The Bellboy.* #4—*Gladiator.* #5—Through 3/12: *Fried Green Tomatoes.* Beg. 3/13: *Article 99.* #6—*Wayne's World.* #7—*Stop! Or My Mom Will Shoot.* #8—*Memoirs of an Invisible Man.* #9—Through 3/12: *Beauty & the Beast; Gate II.* Beg. 3/13: *My Cousin Vinny.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Fried Green Tomatoes.* #2—*Bugsy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Memoirs of an Invisible Man.* #2—*Gladiator.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hook; Prince of Tides.* #2—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; JFK.* #2—*Once Upon a Crime.* #3—*The Lawnmower Man.* #4—*Gate II; Final Analysis.* #5—*Hear My Song.* #6—*The Hand That Rocks the Cradle; Shining Through.* #7—*Stop! Or My Mom Will Shoot.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Gladiator.* #2—*Blame It on The Bellboy.* #3—*Memoirs of an Invisible Man.* #4—*Prince of Tides.* #5—*Fried Green Tomatoes.* #6—*Mississippi Masala.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Fried Green Tomatoes.* #2—*Memoirs of an Invisible Man.* #3—*Blame It on The Bellboy.* #4—*Beauty & the Beast; Final Analysis.* #5—*Once Upon a Crime.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Gladiator.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Beauty & the Beast; Medicine Man.* #2—*Blame It on The Bellboy.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Memoirs of an Invisible Man.* #2—*Prince of Tides.* #3—*This Is My Life.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Shining Through.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Juice.* #2—*Gate II.* #3—*The Hand That Rocks the Cradle.* #4—*Wayne's World.* #5—*Blame It on The Bellboy.* #6—*The Adventures of the Great Mouse Detective; Medicine Man.* #7—*The Lawnmower Man.* #8—*Final Analysis.* #9—*Stop! Or My Mom Will Shoot.* #10—*Gladiator.* #11—*Mississippi Masala.* #12—*The Last Boy Scout; Beauty & the Beast.* #13—*Once Upon a Crime; Memoirs of an Invisible Man.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Lawnmower Man.* #2—Through 3/12: *Memoirs of an Invisible Man.* Beg. 3/13: *My Cousin Vinny.* #3—*Gladiator.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*This Is My Life.* #4—*Bugsy; Father of the Bride.* #5—*JFK.* #6—*Shining Through.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Wayne's World.* #2—*Hear My Song.*

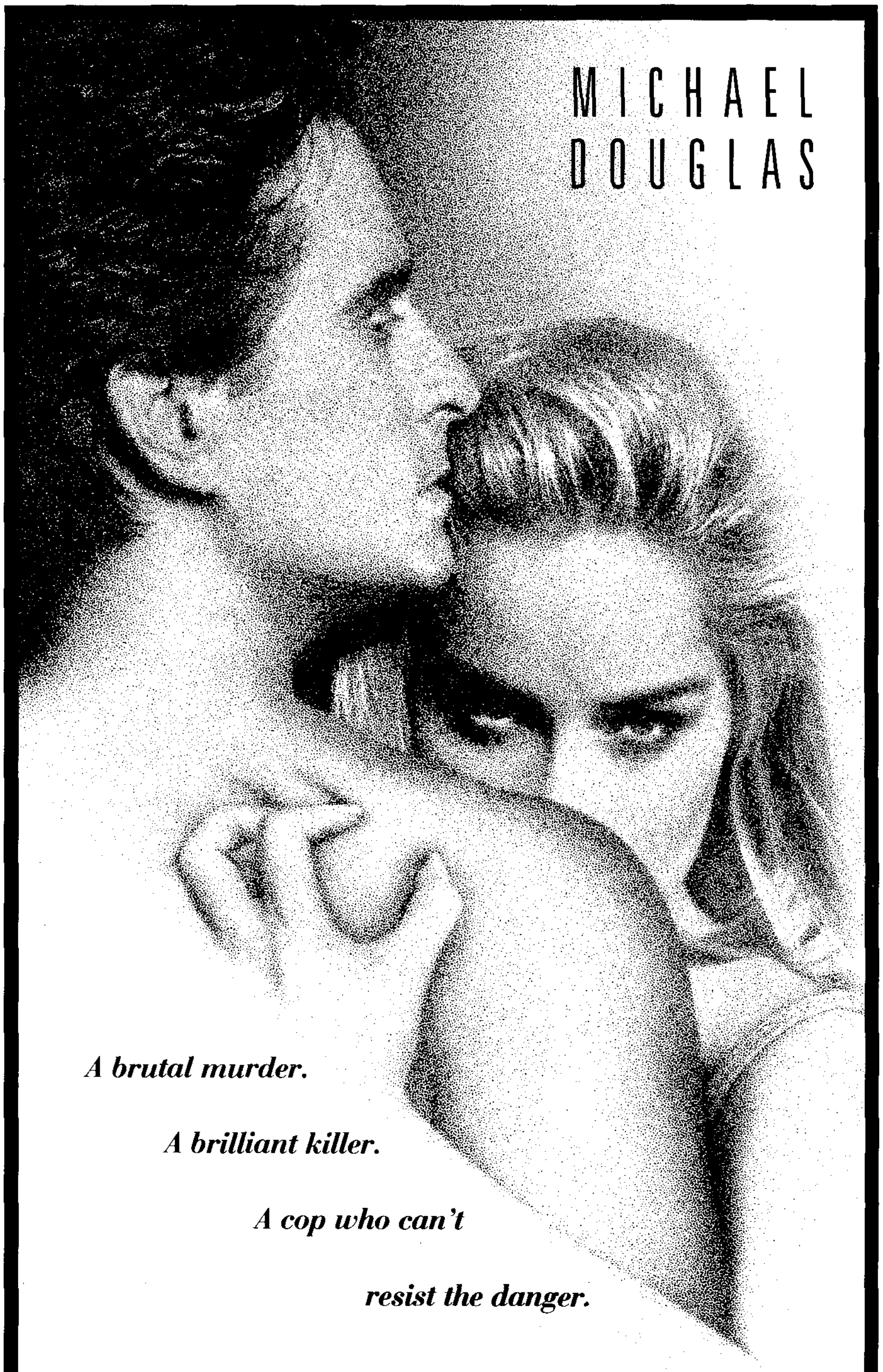
Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 3/12: *Shining Through.* Beg. 3/13: *My Cousin Vinny.* #2—*Gladiator.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; Stop! Or My Mom Will Shoot.* #2—*The Lawnmower Man; Fried Green Tomatoes; Blame It on The Bellboy.* #3—*Beauty & the Beast; Gate II.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Memoirs of an Invisible Man.* #2—*Once Upon a Crime.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Beauty & the Beast; Final Analysis.* #2—*Memoirs of an Invisible Man.* #3—*The Hand That Rocks the Cradle.* #4—*Fried Green Tomatoes.* #5—*Father of the Bride; The Adventures of the Great Mouse Detective.* #6—*Once Upon a Crime.* #7—*Hook; Gate II.* #8—*This Is My Life.* #9—*Mississippi Masala.* #10—*Wayne's World.*



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A cop who can't
resist the danger.

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#11—The Lawnmower Man; Gladiator. #12—*Blame It on The Bellboy; Stop! Or My Mom Will Shoot.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Memoirs of an Invisible Man.* #2—*Once Upon a Crime.* #3—*The Lawnmower Man.* #4—*Gladiator.* #5—*Mississippi Masala.* #6—*Blame It on The Bellboy.* #7—*Shining Through; The Adventures of the Great Mouse Detective.* #8—*Father of the Bride; Beauty & the Beast.* #9—*The Hand That Rocks the Cradle.* #10—*This Is My Life.* #11—*Stop! Or My Mom Will Shoot; Fried Green Tomatoes.* #12—*Prince of Tides; Gate II; Wayne's World; Final Analysis.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Lawnmower Man.* #2—*Once Upon a Crime.* #3—*Gladiator.* #4—*Wayne's World.* #5—Through 3/12: *Final Analysis.* Beg. 3/13: *Article 99.* #6—*Memoirs of an Invisible Man.* #7—*Stop! Or My Mom Will Shoot.* #8—Through 3/12: *Shining Through.* Beg. 3/13: *American Me.* #9—*Fried Green Tomatoes.* #10—Through 3/12: *Gate II; Medicine Man.* Beg. 3/13: *My Cousin Vinny.*

611. CORAM—PINE—(698-6442). #1—*The Prince of Tides.* #2—*Beauty & the Beast; Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*Blame It on The Bellboy.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*This Is My Life.* #2—*Once Upon a Crime.* #3—*Blame It on The Bellboy.* #4—*Hear My Song.* #5—Through 3/12: *Memoirs of an Invisible Man.* Beg. 3/13: *My Cousin Vinny.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Bugsy.* #2—*Beauty & the Beast; Blame It on The Bellboy.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Once Upon a Crime.* #2—*Wayne's World.* #3—*Beauty & the Beast; Final Analysis.* #4—*This Is My Life.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes.*

618. ISLIP—ISLIP—(581-5200). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Lawnmower Man.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Stop! Or My Mom Will Shoot.* #2—*Fried Green Tomatoes.* #3—*Gladiator.* #4—*Memoirs of an Invisible Man.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 3/12: *Cape Fear.* Beg. 3/13: *Star Trek VI.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Gladiator.* #2—*JFK.* #3—*Stop! Or My Mom Will Shoot.* #4—*The Lawnmower Man.* #5—*Once Upon a Crime.* #6—*Beauty & the Beast; The Hand That Rocks the Cradle.* #7—*Shining Through; Gate II.* #8—*Memoirs of an Invisible Man.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/12: *Cape Fear.* Beg. 3/13: *Star Trek VI.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Lawnmower Man.* #2—*Once Upon a Crime.* #3—*Gladiator.* #4—*This Is My Life.* #5—*Blame It on The Bellboy.* #6—*Memoirs of an Invisible Man.* #7—*Wayne's World.* #8—*Fried Green Tomatoes.* #9—Through 3/12: *Shining Through.* Beg. 3/13: *My Cousin Vinny.* #10—Through 3/12: *Final Analysis.* Beg. 3/13: *Article 99.* #11—*Stop! Or My Mom Will Shoot.* #12—*Beauty & the Beast; The Hand That Rocks the Cradle.* #13—Through 3/12: *Bugsy; Gate II.* Beg. 3/13: *American Me.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bugsy; Memoirs of an Invisible Man.* #2—*Beauty & the Beast.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Madame Bovary.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Beauty & the Beast; JFK.* #2—*Memoirs of an Invisible Man.* #3—*Bugsy.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/12: *Cape Fear.* Beg. 3/13: *Star Trek VI.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Lawnmower Man.* #2—*Gladiator.* #3—Through 3/12: *Wayne's World.* Beg. 3/13: *American Me.* #4—Through 3/12: *Final Analysis.* Beg. 3/13: *Article 99.* #5—Through 3/12: *Stop! Or My Mom Will Shoot.* Beg. 3/13: *Memoirs of an Invisible Man.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Blame It on The Bellboy.* #2—*Once Upon a Crime.* #3—*Wayne's World.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Bugsy.* #2—*Beauty & the Beast; Blame It on The Bellboy.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Blame It on The Bellboy.* #2—*Wayne's World.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Fried Green Tomatoes.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*This Is My Life.* #2—*Mississippi Masala; Hook.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*This Is My Life.* #2—*Bugsy.* #3—*The Prince of Tides.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mississippi Masala.* #2—*Bugsy; The Adventures of the Great Mouse Detective.*

704. HARRISON—CINEMA—(835-9800). *Wayne's World.*

705. HARTSDALE—CINEMA—(428-2200). #1—*This Is My Life.* #2—*Blame It on The Bellboy.* #3—*Fried Green Tomatoes.* #4—*Wayne's World.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Lawnmower Man.* #2—*Gladiator; Mississippi Masala.* #3—*This Is My Life.* #4—*Once Upon a Crime.* #5—*Fried Green Tomatoes.* #6—*Beauty & the Beast; The Hand That Rocks the Cradle.* #7—*Wayne's World.* #8—*Blame It on The Bellboy.* #9—*Memoirs of an Invisible Man.* #10—*Stop! Or My Mom Will Shoot.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *This Is My Life.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Shining Through.* #2—*Memoirs of an Invisible Man.* #3—Through 3/12: *Prince of Tides.* Beg. 3/13: *My Cousin Vinny.* #4—*Gladiator.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes.* #2—*Memoirs of an Invisible Man.* #3—*Beauty & the Beast; The Adventures of the Great Mouse Detective.* #4—*Bugsy.* #5—*Wayne's World; Blame It on The Bellboy.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Gladiator.* #2—*Memoirs of an Invisible Man.* #3—*Father of the Bride; Gate II.* #4—*The Lawnmower Man.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*Blame It on The Bellboy.* #3—*The Hand That Rocks the Cradle.* #4—*Medicine Man; Beauty & the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Blame It on The Bellboy.* #2—*Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hear My Song.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Once Upon a Crime.* #2—*The Hand That Rocks the Cradle.* #3—*The Lawnmower Man; Mississippi Masala.* #4—*Beauty & the Beast; Medicine Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Memoirs of an Invisible Man.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*Final Analysis.* #5—Through 3/12: *Fried Green Tomatoes.* Beg. 3/13: *My Cousin Vinny.* #6—*Gladiator.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Memoirs of an Invisible Man.* #2—Through 3/12: *Gladiator.* Beg. 3/13: *My Cousin Vinny.* #3—*Fried Green Tomatoes.* #4—*The Lawnmower Man.* #5—*Stop! Or My Mom Will Shoot.* #6—Through 3/12: *Once Upon a Crime.* Beg. 3/13: *Gladiator.* #7—*Prince of Tides; Final Analysis.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Blame It on The Bellboy.* #2—*Stop! Or My Mom Will Shoot.* #3—*Gate II.* #4—*The Lawnmower Man.* #5—*Beauty & the Beast; Final Analysis; The Hand That Rocks the Cradle.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*This Is My Life.* #2—*Blame It on The Bellboy.* #3—*The Lawnmower Man.* #4—*Fried Green Tomatoes; Wayne's World.* #5—*Medicine Man.* #6—*Beauty & the Beast; The Adventures of the Great Mouse Detective.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Memoirs of an Invisible Man.* #2—Through 3/12: *Shining Through.* Beg. 3/13: *My Cousin Vinny.*

757. NYACK—CINEMA EAST—(358-6631). *Beauty & the Beast; Prince of Tides.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Memoirs of an Invisible Man.* #2—*Blame It on The Bellboy.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Shining Through; The Adventures of the Great Mouse Detective.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Grand Canyon.* #2—*Final Analysis.*

764. LAFAYETTE—(357-6030). *Gladiator.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Stop! Or My Mom Will Shoot.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Memoirs of an Invisible Man.* #2—*This Is My Life.* #3—*Once Upon a Crime.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Blame It on The Bellboy.* #2—*Beauty & the Beast; Medicine Man.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World.* #2—*Gladiator.* #3—*Lawnmower Man.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Once Upon a Crime.* #2—*Grand Canyon.*

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Medicine Man.* #2—*The Adventures of the Great Mouse Detective; Prince of Tides.* #3—*Beauty & the Beast; This Is My Life.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 3/12: *The Adventures of the Great Mouse Detective; Shining Through.* Beg. 3/13: *My Cousin Vinny.* #2—*Blame It on the Bellboy.*

810. NORWALK—CINEMA—(838-4504). #1—*Gladiator.* #2—*Stop! Or My Mom Will Shoot; Gate II.*

813. SOUTH NORWALK—SONO—(866-9202). 3/10–12: *The Killing of a Chinese Bookie* (1976).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Gladiator.* #2—*Wayne's World.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Blame It on The Bellboy.* #2—*Once Upon a Crime.* #3—*Final Analysis; Mississippi Masala.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*The Lawnmower Man.* #2—*Memoirs of an Invisible Man.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Hand That Rocks the Cradle.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*Beauty & the Beast; The Hand That Rocks the Cradle.* #5—*Memoirs of an Invisible Man.* #6—Through 3/12: *Gladiator.* Beg. 3/13: *My Cousin Vinny.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Lawnmower Man.* #2—*Wayne's World.* #3—*Memoirs of an Invisible Man.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*The Lawnmower Man.* #3—*Blame It on The Bellboy.* #4—*This Is My Life.*

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821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *Memoirs of an Invisible Man.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Beauty & the Beast. #2—Gladiator. #3—Wayne's World; Once Upon a Crime. #4—The Lawnmower Man; Stop! Or My Mom Will Shoot. #5—Memoirs of an Invisible Man.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). *#1—The Lawnmower Man. #2—Memoirs of an Invisible Man. #3—Stop! Or My Mom Will Shoot. #4—Wayne's World.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Gate II. #2—Stop! Or My Mom Will Shoot. #3—Once Upon a Crime. #4—Gladiator. #5—Beauty & the Beast; Final Analysis. #6—The Lawnmower Man. #7—The Hand That Rocks the Cradle. #8—Mississippi Masala. #9—Wayne's World.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—The Hand That Rocks the Cradle. #2—This Is My Life. #3—Gladiator. #4—Beauty & the Beast; Fried Green Tomatoes. #5—Mississippi Masala. #6—Blame It on The Bellboy. #7—Once Upon a Crime. #8—Medicine Man.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Wayne's World. #2—The Lawnmower Man. #3—Stop! Or My Mom Will Shoot. #4—Gate II. #5—Final Analysis. #6—Memoirs of an Invisible Man.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). *#1—Father of the Bride. #2—JFK. #3—Bugsy.*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Final Analysis; Juice. #2—Father of the Bride; Shining Through.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Hand That Rocks the Cradle.*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Gladiator. #2—The Lawnmower Man.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—Beauty & the Beast; This Is My Life. #2—The Lawnmower Man. #3—Memoirs of an Invisible Man. #4—Stop! Or My Mom Will Shoot; Grand Canyon. #5—Wayne's World; Shining Through.*

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). *#1—The Hand That Rocks the Cradle. #2—Medicine Man. #3—Wayne's World.*

916. MILLBURN—MILLBURN—(376-0800). *#1—This Is My Life. #2—Fried Green Tomatoes.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Once Upon a Crime. #2—Blame It on The Bellboy. #3—Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Gate II; Memoirs of an Invisible Man. #2—Stop! Or My Mom Will Shoot; Beauty & the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). *#1—Once Upon a Crime. #2—The Adventures of the Great Mouse Detective; Medicine Man. #3—Beauty & the Beast; Juice. #4—Gate II. #5—Memoirs of an Invisible Man. #6—Gate II. #7—Wayne's World. #8—The Hand That Rocks the Cradle. #9—Final Analysis. #10—The Lawnmower Man. #11—Gladiator. #12—Mississippi Masala; Stop! Or My Mom Will Shoot.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 3/12: *Final Analysis.* Beg. 3/13: *My Cousin Vinny. #2—The Prince of Tides. #3—Bugsy.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Final Analysis. #2—This Is My Life. #3—Mississippi Masala.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Father of the Bride; The Great Mouse Detective.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Fried Green Tomatoes. #2—Stop! Or My Mom Will Shoot.*

932. ELIZABETH—ELMORA—(352-3483). *Bugsy.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Memoirs of an Invisible Man. #2—Stop! Or My Mom Will Shoot. #3—The Lawnmower Man. #4—Beauty & the Beast; Wayne's World. #5—Gate II; The Hand That Rocks the Cradle.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—Gate II; Beauty & the Beast. #2—The Lawnmower Man. #3—Gladiator. #4—Memoirs of an Invisible Man. #5—Wayne's World.*

935. UNION—LOST PICTURE SHOW—(964-4497). *High Heels.*

936. UNION—UNION—(686-4373). *#1—Wayne's World. #2—Gladiator.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 3/12: *Grand Canyon.* Beg. 3/13: *My Cousin Vinny. #2—The Prince of Tides. #3—This Is My Life.*

938. WESTFIELD—TWIN—(654-4720). *#1—The Great Mouse Detective; Medicine Man. #2—Blame It on The Bellboy.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Stop! Or My Mom Will Shoot. #2—The Lawnmower Man. #3—Blame It on The Bellboy. #4—Gladiator. #5—Wayne's World.* Beg. 3/13: *My Cousin Vinny.*

951. CLOSTER—CLOSTER—(768-8800). *Fried Green Tomatoes.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Wayne's World. #2—Gladiator. #3—Once Upon a Crime. #4—Stop! Or My Mom Will Shoot; Memoirs of an Invisible Man.*

953. EMERSON—QUAD—(261-1000). *#1—Once Upon a Crime. #2—Blame It on The Bellboy. #3—Wayne's World; The Adventures of the Great Mouse Detective. #4—Medicine Man; Stop! Or My Mom Will Shoot.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 3/12: *Final Analysis.* Beg. 3/13: *My Cousin Vinny. #2—Bugsy.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Once Upon a Crime. #2—JFK. #3—Fried Green Tomatoes. #4—Stop! Or My Mom Will Shoot. #5—Gladiator. #6—This Is My Life. #7—Wayne's World. #8—The Hand That Rocks the Cradle. #9—The Lawnmower Man. #10—Memoirs of an Invisible Man.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Bugsy. #2—Blame It on The Bellboy. #3—Beauty & the Beast; Medicine Man.*

963. RAMSEY—RAMSEY CINEMA—(825-2090). *#1—The Adventures of the Great Mouse Detective; JFK.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). *#1—Blame It on The Bellboy. #2—Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—Once Upon a Crime. #2—Fried Green Tomatoes. #3—The Lawnmower Man. #4—Stop! Or My Mom Will Shoot. #5—Blame It on The Bellboy. #6—Wayne's World. #7—Final Analysis. #8—The Hand That Rocks the Cradle; Gate II. #9—Gladiator; Memoirs of an Invisible Man. #10—Mississippi Masala; This Is My Life.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—Grand Canyon. #2—Beauty & the Beast.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Wayne's World. #2—Shining Through. #3—This Is My Life. #4—The Lawnmower Man.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Cape Fear; Freejack; Grand Canyon. #2—For the Boys; The Last Boy Scout. #3—American Tail: Fievel Goes West; Father of the Bride; My Girl.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Memoirs of an Invisible Man. #2—This Is My Life. #3—Once Upon a Crime. #4—The Great Mouse Detective; Final Analysis.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Hear My Song; Beauty & the Beast. #2—The Prince of Tides; Fried Green Tomatoes. #3—Hook.*

972. WESTWOOD—PASCACK—(664-3200). *#1—This Is My Life. #2—*Through 3/12: *Memoirs of an Invisible Man.* Beg. 3/13: *My Cousin Vinny. #3—JFK. #4—The Lawnmower Man.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, *to save a famous toy-maker.* G. **10, 158, 160, 200, 309, 400, 505, 506, 601, 521, 530, 606, 608, 703, 709, 755, 760, 808, 809, 919, 930, 938, 953, 963, 970**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only. NR. **11**

AMAZON—(1 hr. 30 min.; 1992) Director Mika Kaurismaki takes us to the dense Brazilian jungle, exposing the greed that drives people to destroy the rain forest to make a quick profit. NR. **3**

AMERICAN ME—(1 hr. 59 min.; 1992) Beginning with the "Zoot Suit" riots in 1943 and going to the late 1970s, director Edward James Olmos traces a legacy of violence through three generations of a Hispanic family in East Los Angeles. R. **300, 307, 310, 318, 503, 507, 610, 625, 634, 969**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron has some talent. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves). The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 26, 40, 55, 66, 152, 158, 160, 206, 214, 306, 309, 319, 400, 406, 501, 504, 509, 512, 517, 522, 524, 526, 530, 601, 606, 608, 611, 613, 616, 621, 625, 627, 632, 636, 706, 709, 715, 722, 753, 755, 757, 802, 808, 818, 900, 902, 904, 912, 918, 919, 933, 934, 962, 966, 971**

★ **BLACK ROBE**—(1 hr. 40 min.; 1991) As advertised, a gloomily impressive and uncompromising work—an intelligent and cruel examination of civilization and savagery. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin. Taken from Brian Moore's novel (Moore did the adaptation), *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. What's especially remarkable is director Bruce Beresford's physical realization of winter existence in the wilds and in bare Indian villages. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness and the silence of the gods who rule over it with so little pity. (2/24/92) R. **3**

BLAME IT ON THE BELLBOY—(1 hr. 18 min.; 1992) Chaos rules when an inept bellboy (Bronson Pinchot) mixes up the reservations of a hitman, a two-timing politician, and a not-very-successful real-estate agent. Directed by Mark Herman. With Dudley Moore, Bryan Brown, and Richard Griffiths. PG–13. **10, 19, 26, 36, 44, 66, 85, 152, 160, 200, 203, 215, 216, 219, 301, 306, 308, 312, 319, 401, 504, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 611, 612, 613, 625, 635, 636, 638, 705, 706, 709, 715, 718, 753, 755, 759, 802, 809, 816, 820, 904, 917, 938, 950, 953, 962, 964, 965**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. *After years of dodging, hedging, and dithering,* Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 20, 26, 33, 42, 60, 67, 160, 206, 302, 308, 309, 315, 401, 501, 512, 513, 514, 516, 519, 533, 613, 625, 627, 632, 636, 702, 703, 709, 807, 906, 920, 932, 956, 962**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. (11/25/91) R. **38, 58, 620, 623, 633, 969**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. (1/13/92) PG. **44, 500, 515, 533, 606, 608, 714, 906, 908, 930, 969**

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) In his new thriller, *Phil Joanou tries to puff himself up to fill the* legendary silhouette of Alfred Hitchcock. Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who gets involved with two sisters: his hot-to-trot patient Diana (Uma Thurman) and the even hotter-to-trot Heather (Kim Basinger), an unhappy beauty who's married to a gangster. With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, the movie has the trappings of a classic suspense picture—it keeps you guessing. Not only does Wesley Strick's script cheat in annoying ways, Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes the people around him tick. The minky-maned Gere is too smug an actor to make an engaging hero, and here he's utterly blank. Amazingly, the movie's oomph comes from Basinger. (Powers, 2/17/92) R. **7, 18, 24, 33, 60, 67, 85, 152, 158, 160, 214, 219, 300, 302, 306, 313, 319, 321, 406, 502, 503, 505, 506, 507, 522, 524, 530, 606, 608, 610, 616, 625, 634, 723, 724, 753, 762, 816, 902, 905, 908, 919, 920, 922, 956, 965, 970**

FINAL APPROACH—(1 hr. 40 min.; 1992) In the first all-digital, six-track split-surround feature film ever made, a test pilot comes out of a supersonic flight with amnesia. Through elaborate tests and questioning, he remembers bits of his past, including a terrifying secret that makes him integral to an ominous futuristic experiment. Dir. Eric Steven Stahl. R. **60**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses. Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry.

When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. (9/30/91) R. **42**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **5, 19, 53, 83, 200, 206, 214, 217, 304, 311, 315, 406, 503, 505, 506, 507, 517, 519, 523, 524, 533, 601, 606, 608, 610, 617, 619, 625, 639, 705, 706, 709, 716, 718, 723, 724, 755, 800, 807, 821, 904, 916, 917, 931, 951, 961, 964, 965, 971**

GATE II—(1 hr. 30 min.; 1992) Troubled by his mother's death and his father's alcoholism, Terry returns to alchemy and the demon world for help. Directed by Tibor Takacs. R. **18, 33, 33, 51, 89, 150, 157, 158, 160, 200, 208, 211, 218, 220, 222, 300, 307, 310, 314, 317, 318, 500, 510, 517, 522, 530, 601, 606, 608, 610, 621, 625, 714, 753, 810, 902, 905, 918, 919, 919, 933, 934, 965**

GLADIATOR—(1 hr. 40 min.; 1992) Giving up his girlfriend and a college education, James Marshall (*Twin Peaks*) takes on a slew of gambling debts and a career in underground boxing to clear his father's name. Directed by Rowdy Herrington. R. **2, 9, 19, 22, 31, 38, 52, 52, 67, 85, 91, 150, 152, 155, 156, 157, 158, 160, 204, 208, 210, 211, 213, 217, 218, 300, 304, 307, 310, 315, 318, 322, 400, 406, 503, 505, 517, 520, 523, 524, 530, 532, 600, 606, 608, 610, 619, 621, 625, 634, 706, 708, 714, 723, 724, 724, 764, 803, 810, 815, 818, 900, 902, 904, 911, 919, 934, 936, 950, 952, 961, 965**

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **12, 21, 38, 48, 87, 762, 805, 912, 937, 966, 969**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 19, 34, 66, 152, 157, 158, 160, 200, 211, 213, 218, 303, 305, 314, 318, 406, 504, 505, 509, 510, 512, 601, 521, 522, 530, 606, 608, 621, 625, 706, 715, 722, 753, 818, 818, 902, 904, 910, 913, 919, 933, 961, 965**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. The show-business scenes, staged in semi-satirical style, are affectionate and funny, and when Chelsom takes us across the sea to Ireland, we seem to enter a realm of fable. With Ned Beatty, showing tremendous panache. (2/10/92) R. **10, 63, 522, 534, 612, 719, 971**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. (12/16/91) R. **14, 935**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. The rest of the movie is corporate whimsy. (1/6/92) PG. **18, 33, 401, 515, 521, 606, 700, 971**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband; Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50**

★ **JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 64, 79, 210, 309, 505, 522, 533, 621, 632, 906, 961, 963, 972**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **50**

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating . . . Lawnmower Man! Directed by Brett Leonard. R. **18, 41, 59, 59, 68, 87, 91, 150, 152, 158, 160, 210, 211, 214, 216, 219, 220, 222, 300, 300, 307, 313, 314, 317, 319, 406, 505, 506, 512, 514, 517, 522, 530, 532, 601, 606, 608, 610, 618, 621, 625, 634, 706, 714, 722, 724, 753, 755, 803, 817, 819, 820, 900, 901, 902, 905, 911, 912, 919, 933, 934, 950, 961, 965, 967, 972**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. **14**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **13**

MADAME BOVARY—(2 hrs. 10 min.; 1991) In French with English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife (Isabelle Huppert)and her ill-fated attempts to escape her bourgeois life. PG. **43**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Reviewed in this issue. R. **9, 62, 85**

MEDICINE MAN—(1 hr. 44 min.; 1992) Perhaps the most enjoyable bad movie in some time—a big, messy, semi-incoherent, emotional drama about advanced medical research in the jungle and the responsibilities of the white man among aboriginal peoples. Sean Connery, brazen and happy in a ponytail and shorts, is the driven scientist with guilty memories, and Lorraine Bracco is the biochemist who shows up either to salvage his operation or to close him down. Much of the rude banter between these two is tiresome and poorly directed (by John McTiernan), but when the stars begin gliding on cables suspended between trees 100 feet from the jungle floor, the movie turns free and eloquent. (3/2/92) PG-13. **10, 26, 36, 55, 160, 309, 400, 512, 514, 526, 530, 610, 715, 722, 755, 802, 808, 904, 913, 919, 938, 953, 962**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **18, 54**

MEMOIRS OF AN INVISIBLE MAN—(1 hr. 39 min.; 1992) Stock analyst Chevy Chase becomes the invisible—and wanted—man when he unwittingly walks into a high-tech scientific experiment and an espionage plot. Directed by John Carpenter. With Sam Neill and Daryl Hannah. PG-13. **9, 19, 33, 59, 67, 85, 152, 155, 158, 160, 200, 204, 206, 213, 217, 219, 220, 222, 300, 301, 306, 310, 316, 319, 406, 503, 517, 520, 523, 524, 527, 530, 532, 603, 606, 608, 610, 612, 619, 621, 625, 627, 632, 634, 706, 708, 709, 714, 723, 724, 756, 759, 801, 817, 818, 819, 822, 900, 901, 905, 912, 918, 919, 933, 934, 952, 961, 965, 970, 972**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius—very responsible, a bit square—with dignity and force. (2/10/92) R. **3, 43, 67, 152, 158, 160, 206, 218, 304, 305, 314, 514, 523, 530, 606, 608, 700, 703, 706, 722, 816, 902, 904, 919, 922, 965**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Bill and Stan, two college kids driving cross-country via the back roads of the deep South, have just been charged for a murder they didn't commit. The good news: Bill's cousin Vinny from Brooklyn is a lawyer. The bad news: It took him six years to pass the bar, this is his first case, and he doesn't exactly speak the language in Wahzoo, Alabama. Directed by Jonathan Lynn. With Joe Pesci, Ralph Macchio, and Marisa Tomei. R. **7, 19, 33, 48, 155, 217, 219, 300, 302, 304, 313, 319, 406, 507, 514, 514, 517, 532, 600, 610, 612, 625, 708, 723, 724, 756, 809, 818, 920, 937, 950, 956, 972**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life, this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist" —writing. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. (Powers, 1/20/92) R. **7, 46**

ONCE UPON A CRIME—(1 hr. 34 min.; 1992) Inspector Bonnard finds himself knee-deep in phony alibis, finger pointing, and suspicious motives when he investigates the death of Monte Carlo's Madame Van Dougen in this madcap murder mystery. With Richard Lewis, Sean Young, James Belushi, and others. PG. **5, 12, 19, 26, 36, 59, 65, 89, 152, 155, 158, 160, 200, 214, 219, 220, 302, 305, 314, 319, 406, 506, 512, 517, 522, 524, 530, 603, 606, 608, 610, 612, 616, 621, 625, 635, 706, 722, 724, 801, 805, 816, 900, 902, 904, 917, 919, 952, 953, 961, 965, 970**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, featuring Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **55**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **18, 24, 38, 45, 67, 219, 315, 320, 510, 521, 523, 527, 533, 600, 608, 611, 702, 708, 724, 757, 808, 920, 937, 971**

SECRET FRIENDS—(1 hr. 37 min.; 1992) Dennis Potter's first film as director is an obtuse and repellent disaster, a folly of editing, in which the cinema's ability to manipulate time—past, present, and sideways—is so grossly overexploited that the audience gets thrown out of any coherent relation to the film's characters and story. Alan Bates plays a bilious old walrus, a painter of English wildflowers who appears to be undergoing a mental breakdown: Schizophrenia and amnesia are suggested. The hero doesn't burst out; he stays embedded in his own miserably antagonistic consciousness, and we are forced to stay with him. As the painter's wife, the wonderful-looking Gina Bellman suggests fascinating erotic possibilities that a director with some interest in character might make something of. The cinematography is elegant, and there are a few moments of English rudeness. But mostly the movie remains in a state of suspension. (2/24/92) NR. **4, 38**

SHINING THROUGH—(2 hrs. 7 min.; 1992) Am I the only one who's sick of Melanie Griffith's spunky half-wit routine? This time out she plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, this movie has an amiable, romping charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). (Powers, 2/17/92) R. **20, 38, 59, 68, 219, 302, 304, 313, 500, 503, 506, 514, 522, 528, 533, 600, 608, 610, 621, 625, 708, 756, 760, 809, 908, 912, 967**

STOP! OR MY MOM WILL SHOOT—(1 hr. 27 min.; 1992) Sylvester Stallone and Estelle Getty star as a Los Angeles police sergeant and his interfering mother who team up to solve a murder case. PG-13. **20, 25, 31, 59, 152, 158, 160, 204, 210, 213, 217, 219, 220, 222, 300, 304, 307, 313, 315, 316, 319, 406, 504, 507, 510, 517, 522, 530, 601, 606, 608, 610, 611, 618, 619, 621, 625, 634, 706, 723, 724, 753, 800, 810, 818, 900, 901, 902, 905, 912, 918, 919, 931, 933, 950, 952, 953, 961, 965**

★**35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

★**THIS IS MY LIFE**—(1 hr. 35 min.; 1992) Nora Ephron's directorial debut is a small, idiosyncratic, and domestic film with a powerful contemporary subject: What happens when Mom attains sudden success in middle age and begins acting in selfish, non-motherly ways? Julie Kavner stars as Dottie Ingels, an Ozone Park mom who abruptly ascends to late-night TV talk shows, wearing her polka-dot outfits and cracking vulgar jokes. Her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), get left behind in New York, attended by out-of-work comics. For Erica, who goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain* (she's specializing in soulful suffering), everything her mother does is directed at *her*. Samantha Mathis, a severe, unconscious beauty with hair pulled away from her face, captures this adolescent narcissism perfectly. Mathis has the gift of making self-centeredness seem funny, even appealing, as a necessary passing stage; she conveys the extra edge of awareness that lets you know Erica is going to come out of it. Her point of view dominates the movie, which leaves Dottie out of focus; and the men in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in too narrow a way. Still, it's a strong directing debut: Ephron consistently brings the camera into intimate relation with the characters. With Dan Aykroyd. Adapted by Ephron and her sister Delia from Meg Wolitzer's novel. (3/2/92) PG–13. **7, 19, 19, 53, 80, 200, 206, 219, 304, 311, 315, 406, 503, 505, 514, 516, 527, 533, 606, 608, 612, 616, 625, 700, 702, 705, 706, 707, 755, 801, 808, 820, 904, 912, 916, 922, 937, 961, 965, 967, 970, 972**

TITICUT FOLLIES—(1 hr. 29 min.; 1967) Banned since 1967 by the Massachusetts courts, Frederick Wiseman's landmark documentary exposes the cruel conditions inside the Bridgewater State Hospital for the Criminally Insane. NR. **1**

TOTO LE HEROS—(1 hr. 30 min.; 1992) Reviewed in this issue. **81**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness—a mix of hapless teen cliché ("What a totally amazing excellent discovery!"), techie obsessiveness, and let's-party sexual banter. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 19, 24, 32, 62, 67, 85, 152, 155, 157, 158, 160, 203, 210, 214, 215, 216, 219, 220, 222, 304, 305, 306, 307, 315, 317, 319, 322, 406, 504, 505, 506, 512, 513, 516, 517, 524, 530, 534, 601, 606, 608, 610, 611, 616, 618, 625, 634, 635, 638, 704, 705, 706, 709, 715, 723, 755, 803, 815, 818, 819, 820, 900, 901, 902, 905, 912, 913, 919, 933, 934, 936, 950, 952, 953, 961, 965, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. Telling off the Italians who are boisterous at a small-city opera house, she is both hilarious and frightening. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **3, 43, 49**

WINTER IN LISBON—(1 hr. 40 min.; 1992) In director Angel Amigo's murder mystery, Dizzy Gillespie cuts loose, starring as a jazz musician at a seaside resort in Europe. Based on the novel by Antonio Munoz Molin. NR. **14**

REVIVALS

CAME A HOT FRIDAY—(1 hr. 40 min.; 1985) A comedy about two bumbling con men in post–World War II New Zealand. With Peter Bland and Philip Gordon. Screenplay by Ian Mune and Dean Parker, based on Ronald Hugh Morrieson's novel. Dir. Mune. **6**

THE LAST TYCOON—(2 hr. 4 min.; 1976) The novel that F. Scott Fitzgerald left unfinished when he died, in 1940, is here adapted by Harold Pinter into a mood piece about Hollywood and the people who inhabit it. Robert De Niro, in a brilliant performance, stars as the Irving Thalberg–like hero. With Robert Mitchum and newcomer Ingrid Boulting, who is worth forgetting. Dir. Elia Kazan. **8**

THE PLOT AGAINST HARRY—(1 hr. 21 min.; 1969) Michael Roemer's lost-and-found movie is a bustling satirical comedy about a small-time Jewish gangster, Harry Plotnick (Martin Priest), who comes out of prison only to discover that his prosperous Bronx numbers racket has fallen apart. Even worse, Harry's upwardly mobile family seems determined to shame him into virtue. **1**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, March 11

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in Lower Manhattan. It spans four decades and focuses on a youth's coming of age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Rounding out the cast are Marilyn Sokol, Richard Libertini, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, 13-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $30 to $45. Previewing now prior to a 3/22 opening. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman in a play by the Chilean playwright Ariel Dorfman, focusing on a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m. Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $37.50. Previewing now prior to a 3/17 opening (a special performance 3/16 and NO performance 3/19). From 3/17; $35 to $50, except Wednesdays, which are $27.50 to $42.50; 42 seats available in rear mezzanine at all performances (except for Saturday evenings), $15 for students with I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (719-4099). 2 hrs. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton in John Guare's play, directed by Peter Hall. Also in the cast are Eugene Perry, Angela Goethals, and Wil Horneff. Story deals with aspects of love, archaeology, mythology, and family bonds. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $37.50 to $40. Previewing now prior to a 3/18 opening. At the **Vivian Beaumont Theater** in Lincoln Center, 150 West 65th Street (787-6868). 90 mins. **IRLS**

HAMLET—Stephen Lang has the title role, Elizabeth McGovern is Ophelia, Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, and Michael Cristofer is Claudius in Shakespeare's tragedy; directed by Don Scardino. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, Sunday at 2 p.m.; $25 to $35. Previews start 3/11 prior to an opening 4/2; runs through 5/3. A Roundabout Theater production at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). **IRLS**

THE MASTER BUILDER—Henrik Ibsen's classic, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors Theater season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. In the ensemble cast are Maryann Plunkett, Lynn Redgrave, Peter McRobbie, George Martin, Earle Hyman, Madeleine Potter, Patrick Tull, and Brian Reddy; costumes are by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40; $10 tickets for students available at all performances. Previewing starts 3/11 prior to a 3/19 opening; through 4/26. At the **Belasco Theater,** 111 West 44th Street (239-6200). **IRLS**

Thursday, March 12

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; directed by Gene Saks. Also starring are Brenda Vaccaro, Helen Shaver, Talia Balsam, Genia Sewell Michaela, Tracy Pollan, Kate Burton, and Joyce Van Patten. Previewing now prior to a 3/24 opening. Monday–Saturday at 8; Wednesday and Saturday at 2; $25–$47.50. **Neil Simon Theater,** 250 West 52nd Street (757-8646). **IRLS**

Monday, March 16

GUYS AND DOLLS—A revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows, based on Damon Runyon's short story, *The Idyll of Miss Sarah Brown*, about streetwise gamblers and noble soul-savers, and high and low life around Times Square; starring Peter Gallagher, Nathan Lane, Carolyn Mignini, and Faith Prince; directed by Jerry Zaks. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. Previews begin 3/16 prior to a 4/14 opening. **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

Tuesday, March 17

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $50; through 8/9. Previews start 3/17 prior to a 4/12 opening. At the **Ethel Barrymore**, 243 West 47th Street (239-6200). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m., $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. Don't forget the Tuesday–night weekly specials when ALL seats are now $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, focusing on a banker's son sent by his mother to foreclose a theater in Deadrock, Nevada (a mining town), where he falls in love with the only girl in a town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small, but gallant and inspiriting, candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); production co-conceived by Ken Ludwig and Mike Ockrent, with material by Guy Bolton and John McGowan, and the director is Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The new cast includes Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3 p.m.; $30 to $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, and John Schneider the Baron. Also featured in the cast are Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday (never on Thursdays) at 8 p.m., Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. At the **Gershwin**, 51st Street, west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist and has made all four of her own children misfits and weaklings (even a mobster). Her two grandchildren are left in her care while their father goes to work in the South. Also featured are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3 p.m.; $27.50–$45. Opened: 2/21/91. **Richard Rodgers,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga (who leaves the cast 3/14 and is replaced by Leila Florentino 3/16), Francis Ruivivar, and Alton White star in a musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg, and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud will alternate in the Lea Salonga role Wednesdays at and Saturdays at 8; Monday through Saturday at 8; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas plays Tony, the middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured is an ensemble cast of 26. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, stagehands, and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $15 (for *rear* of rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

PRIVATE LIVES—Wit, wisdom, and war (waged between men and women) are served when Joan Collins and Simon Jones star in the 1930 Noël Coward comedy. They love each other but can't live together; directed by Arvin Brown; featured in the cast are Edward Duke, Jill Tasker, and Margie Rynn; choreographed by Michael Smuin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50; runs through 4/5. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood, but is faced with back taxes, drug deals, and murder. With Stephen McHattie, Jane Fleiss, Michael Hammond, T. G. Waites, Thom Sesma, James Noah, Welker White, Keith Szarabajka, Michael Hammond, Jerry Grayson, Arnold Molina, Mike Hodge, Gregory Simmons, and Paul Guilfoyle. Tuesday–Saturday at 8; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $36 and $40. At the **Circle in the Square Uptown Theater**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. With Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35–$60; Wednesday at 2; $30–$52.50; Saturday at 2; $30–$55. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, and Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

"and"—Not a mistake, but the title of Roger Rosenblatt's play starring Ron Silver and directed by Wynn Handman, about a journalist at mid-life crisis. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $28. At the **American Place Theater**, 111 West 46th Street (840-3074).

BEAU JEST—James Sherman's comedy is about a Jewish woman (Laura Patinkin) in her late twenties, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the actor she's hired to play her suitor; directed by Dennis Zacek. Also featured are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m.; (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BEFORE IT HITS HOME—Cheryl L. West's play focuses on what happens to a black family when the specter of AIDS brings home the truth about the jazz musician they love; directed by Tazewell Thompson and featuring Frankie R. Faison, James McDaniel, Yvette Hawkins, James Jason Lilley, Carol A. Honda, Marcella Lowery, Monti Sharp, Sharon Washington, Keith Randolph Smith, and Beth Dixon. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25; through 3/22. A Second Stage Theater production at the Public Theater's **LuEsther Hall**, 425 Lafayette Street (598-7150).

THE BELLS—Or *The Polish Jew*, a one-man show with a bit of late-night madness, adapted by Everett Quinton from the Leopold Lewis play, starring Everett Quinton, and directed by Eureka. It's a psychological play during which a man is murdered by his own guilt. Wednesday through Friday at 8 p.m.; Saturday at 7 and 9 p.m.; Sunday at 7 p.m.; $18. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BERT SEES THE LIGHT—Conceived and directed by R.A. White, this play, described as a high-speed vaudevillian newsreel, is based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 and 7 p.m.; $18–$22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

THE BEST OF FORBIDDEN BROADWAY—It has returned for its tenth-anniversary presentation and now features the best numbers from each previous edition plus material on the new season; lyrics and direction by Gerard Alessandrini. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35; from 3/17. At the **Theater East**, 211 East 60th Street (838-9090).

THE BEST OF SCHOOLS—First of the "Festival of New French Plays" is Jean-Marie Besset's romance exploring love, sex, and indiscretion among six students during their first university term; directed by Evan Yionoulis; through 3/15. Featured in the ensemble cast are Gil Bellows, Danny Zorn, Jonathan Friedman, Justin Walker, Fiona Gallagher, and Mira Servino. The Festival continues with consecutive performances of *The White Bear,* 3/24–4/5; *Family Portrait,* 4/4–26; *Jock,* 5/5–17; and *Nowhere,* 5/26–6/7. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. **UBU Repertory**, 15 West 28th Street (679-7562).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men looking like aliens from Mars, along with their musical group. They make an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (645-0905).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $37.50. At the **Promenade Theater**, Broadway, at 76th Street (580-1313).

BUNRAKU—The National Puppet Theater of Japan brings us, with its troupe of 29, a complete play, *The Love Suicides at Sonezaki,* its most celebrated classic. Performed in Japanese, but with a simultaneous English-language commentary. 3/10 at 7:30 p.m., and 3/11, 12, 13 and 14 at 8 p.m.; 3/11 and 14 at 2 p.m.; $25 to $40. At the **City Center Theater,** 131 West 55th Street (581-7907).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international chess team and their friends. Stars J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. The composers are Benny Andersson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Friday which is at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $17 to $25; through 3/22. At the **Master Theater,** 310 Riverside Drive, at 103rd Street (663-8893).

CLEAGE DOUBLE BILL—*Chain* and *Late Bus to Mecca*, by Pearl Cleage, address the experiences and future of African-American women. The first, with Karen Maline White, is based on a true chiller about the teenager who was chained by her own volition inside her Bronx apartment. And the second, with Kim Yancey and Claire Dorsey, tells of two women drawn together in sisterhood in a Detroit bus station. Tuesday through Friday at 8 p.m., Saturday at 2:30 p.m. and 8 p.m.; Sunday at 3 p.m.; $12 to $25. A Woman's Project production at the **Judith Anderson Theater,** 420 West 42nd Street (873-3767).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m.; Friday and Saturday at 8 p.m.; through 3/14. All seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between two worlds, the familiar one of "the flats" and the foreign one of exile and escape. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Laura Turnbull, and Avi Hoffman. Elliot Finkel is the composer, and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20. At the **Westside Theater**, 407 West 43rd Street, downstairs. **CLOSED.**

FIRST IS SUPPER—Shelley Berman's play, set in Chicago in the 1920s, focuses on an immigrant family coping with a beautiful but mentally handicapped child (Blaze Autumn Berdahl); costumes are by Muriel Stockdale. Featured in the cast are Mark Zimmerman, Donald Christopher, Barbara Andres, Louis Falk, Nile Lanning, Patricia Mauceri, and Marilyn Salinger. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $25. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place,** 158 West 72nd Street (595-7400). ●

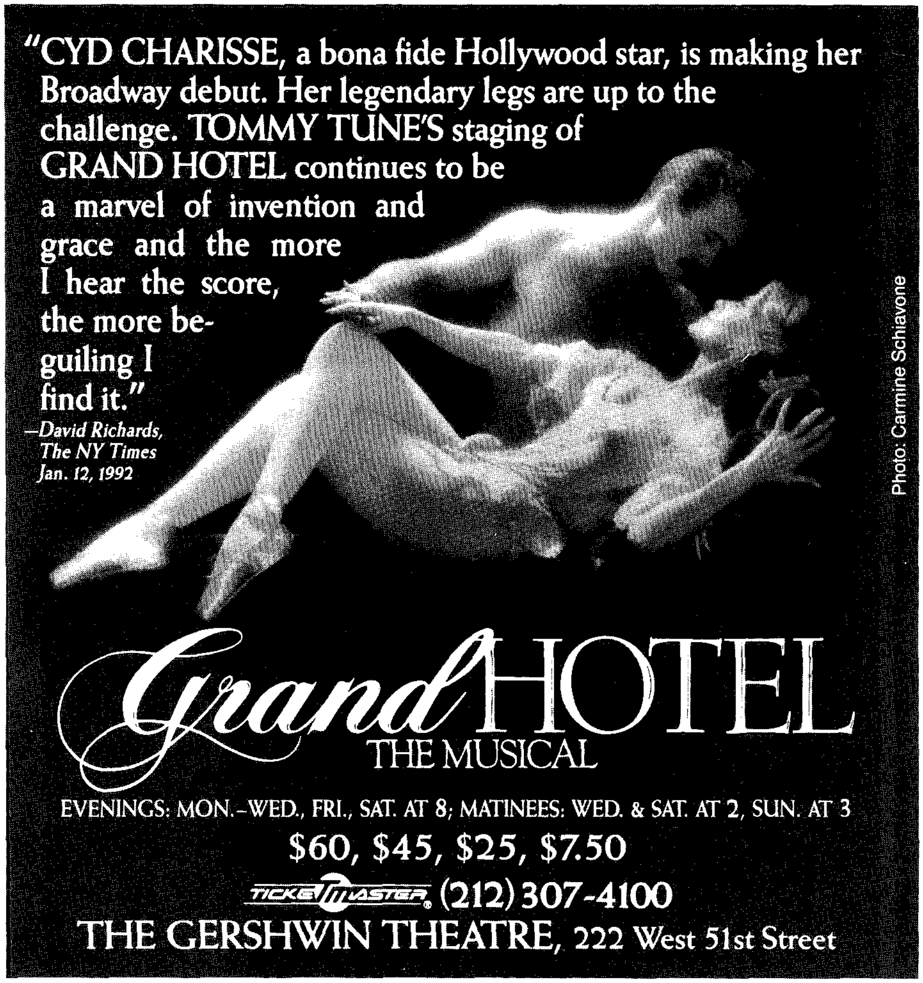
FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Kecia Lewis Evans, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson; through 3/20. In repertory with Friedrich Schiller's *Mary Stuart* (see listing below), directed by Casey Kizziah, which is playing through 4/3. Featured in the casts are Jeanne Demers, Mark Waterman, Ian Duckett, Harris Berlinsky, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Times vary; phone for dates. A Jean Cocteau Repertory theater production **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GET USED TO IT—Tom Wilson Weinberg's new gay musical revue for the nineties, which he has also directed, takes a special look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. Featured in the cast are Sebastian Herald, John O'Brien, and Todd Whitley, accompanied by pianist Wayne Barker. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; and Sunday at 7 p.m.; $20. A Glines production at the **Courtyard Playhouse,** 19 Grove Street, at Bleecker (869-3530).

GHOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son. Reunited after a long separation, they find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; through 3/14; $14 and $16. At the **Pearl Theater,** 125 West 22nd Street (645-7708).

THE GOLEM—Moni Ovadia's drama, accompanied by a nine-piece klezmer orchestra and a cast of seven, tells the legend of the walking clay man, created by a medieval rabbi to guard the ghetto—one of the most enduring Jewish myths; directed by Ovadia and Daniele Abbado. Thursday through Sunday at 7:30 p.m.; Sunday at 3 p.m.; $15; 3/12 through 22. At **La MaMa's Annex Theater**, 74A East 4th Street (254-6468).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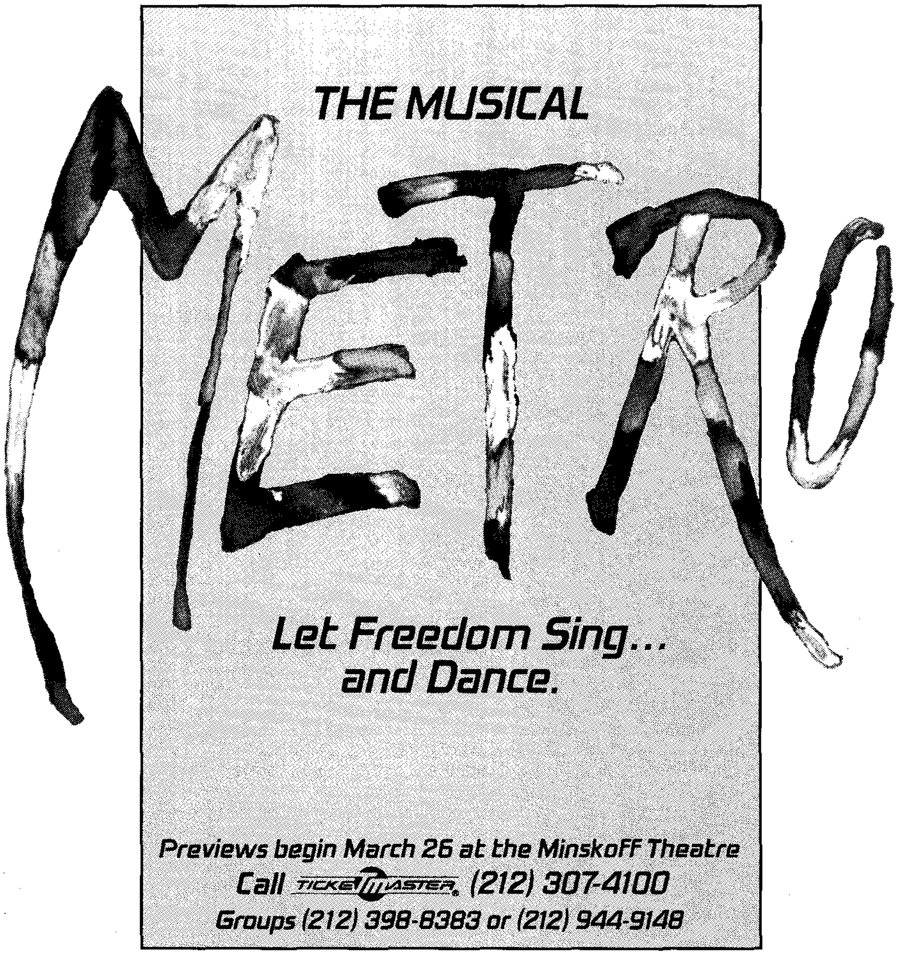
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GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part one of two, adapted and directed by Harold Prince with traditional Irish music, based on the first two of the six-volume Sean O'Casey autobiographies, and featuring nineteen Irish-American actors, including Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, and Patrick Fitzgerald (most playing a variety of roles); in the cast; four musicians (the Morning Star group) and two ten-year olds; Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; all tickets $35. An Irish Repertory Theater production at the **Theater for the New City**, 155 First Avenue (477-7900).

HOMO SAPIEN SHUFFLE—Playwright/director Richard Caliban's fantasy that follows the path of six disparate characters whose lives intersect at a seemingly random moment of tragedy. Featured in the ensemble cast are Sharon Brady, Glen Santiago, Erica Gimpel, Diana Ridoutt, Mark Dillahunt, Mollie O'Mara, Martin Donovan, Vivan Lanko, and Lauren Hamilton. There is an ensemble cast of nine. Tuesday through Sunday at 8 p.m.; $15; through 3/29. A Cucaracha Theater production at the **Public/Susan Stein Shiva Theater**, 425 Lafayette Street (598-7150).

HOT LITTLE ISLAND—Fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow. Written and directed by John Wall. Saturday at 6 p.m. and 9 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 4/19. A Wings Company production at the **Archive Theater's lower level**, 154 Christopher Street (627-2961).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, this play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

THE LAW OF REMAINS—Reza Abdoh's multimedia meditation on loneliness and peril traces the soul's seven-stage journey as described in the Egyptian Book of the Dead; set in a hotel's abandoned ballroom and exploring cannibalism, violence, and love against decaying backgrounds. Thursday through Saturday at 8 p.m.; through 3/14; $12. At the **Diplomat Hotel**, 116 West 43rd Street (826-6585).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July Fourth weekend; directed by John Tillinger. With Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday–Saturday at 8; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MACBETH—This version, set in 1927 Chicago, is adapted and directed by A. M. Raychel. It draws parallels with the clans of Scotland and the syndicates of Chicago. Bob Karr plays Macbeth. With Abigail White, Ken Posthauer, Glen Vitale, Jonathan Laufer, Eric Stein, Maggie DeVora, John Krajci, Roseann Kitson, and Ayelet Kaznelson. Thursday–Saturday at 8:30; Saturday at 2:30 p.m.; through 3/28; $15. At the **Theater-Studio**, 750 Eighth Avenue, second floor (719-0500).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Mark Rosenthal, Karl Maschek, Aleta Mitchell, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $35. Play has moved now, has an open-ended run, and is being performed at the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MARY STUART—Von Schiller's drama, translated by Robert MacDonald and directed by Casey Kizziah, chronicles the fall of Mary at the hands of Elizabeth I and enhances Mary's reputation as one of history's most charismatic women. Elise Stone plays Mary; Angela Vitale is Elizabeth. Times vary; phone theater for details; through 4/3; $9 to $16. In repertory with *Galileo*, which runs through 3/20. **Jean Cocteau Repertory Theater,** 330 Bowery (677-0060).

NAPALM THE MAGNIFICENT—A show conceived and performed by David Craig offers biting satire of the "politically correct" and of modern cultural shibboleths. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; $15. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

NUNSENSE—Dan Goggin's entertaining musical–adventure–comedy drama, now in its seventh year, of five sensible, altruistic and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m.; $30; Friday and Saturday at 8 p.m.; $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

OPAL—A musical with book, music, and lyrics by Robert Nassif Lindsey; directed by Scott Harris. It is based on the actual diary of seven-year-old Opal Whitely (played by Eliza Clark), telling of a girl who was rescued from a shipwreck off the coast of Oregon and forced into a coarse and rugged new life. A cast of ten is headed by Marni Nixon as Sadie (the callous woman with whom Opal lives) and features Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Alfred Lakeman, Louisa Flaningam, and Sarah Knapp. Wednesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $25; previewing now prior to a 3/12 opening. **Lamb's**, 130 West 44th Street (970-1780).

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller (Mrs. Dullea). Tuesday–Saturday at 8; $25–$27.50. **Kaufman Theater,** 534 West 42nd Street (439-8012).

PAGEANT—A musical beauty contest, a deft parody, and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PEACETIME—Elaine Berman's play, directed by Pamela Berlin, tells about the challenges facing a veteran who must return to his Romanian-Jewish family and fulfill his youthful dreams. Featured in the cast are Stephen Mailer, Suzanne Costallos, Kelly Wolf, Gordon Greenberg, Barry Snider, Sandra Laub, and Jessica Queller. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $24 to $26; through 3/15. At the **WPA Theater**, 519 West 23rd Street (206-0523).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. With Stephen Bradbury, Thomas Barbour, and Robert Mason Ham; also Anne Marie Campbell, Mark Doerr, Dennis Jordan, Osca Koch, Sarah Taylor, and Frank Medrano. Thursday–Monday at 8, Sunday at 3; $10; through 3/27. Singers Forum Mainstage at the **Singers Theater**, 31 West 21st Street (366-0541).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner, all musicians able to play at least five instruments. Rock-and-roll superstars make guest appearances at Friday and Saturday performances. Tuesday–Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6; $31–$38. **Variety Arts,** *Third Avenue and 14th Street* (239-6200).

RUTHLESS!—Musical comedy with book, lyrics, and direction by Joel Paley and music by Marvin Laird, about a little girl (Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday–Saturday at 8; Saturday at 5; Sunday at 3 (no 5 p.m. perf. 3/14); $24; from 3/13. **Players Theater**, 115 MacDougal Street (254-5076).

SAMMY WENT A'COURTIN'–David Michael Gallagher's comedy about the Valentine's Day of an advertising executive who senses love when she begins a slide into the clutches of a young camera operator; directed by the playwright. Tuesday–Friday at 8; $15; through 3/20. **Wings,** 154 Christopher Street (627-2961).

SCHMULNIK'S WALTZ–Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey set in New York City's Lower East Side and a peddler determined to win the love of the beautiful Rachel. Featured in the cast are Steve Routman, Wendy Kaplan, Rob Gomes, Robert Katims, Ilana Levine, Marilyn Pasekoff, and Stephen Singer. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30; from 3/10. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem, human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $32; run is extended indefinitely, and show transfers intact to the Orpheum Theater 3/26. Now at Manhattan Theater Club, Stage 2, at **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, and Oliver Jackson Jr. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10:15 p.m.; Sunday at 3 p.m.; $25–$40. **Song of Singapore,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci are the stars of Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; through 7/26; all tickets are $37.50. **Mitzi E. Newhouse Theater** downstairs in the Lincoln Center compound, 150 West 65th Street (239-6200).

'TIS PITY SHE'S A WHORE—John Ford's Jacobean play, with Val Kilmer and Jean Tripplehorn as the brother and sister who fall in love, plus an ensemble cast of 23; set in 1930s Italy, and directed by JoAnne Akalaitis. With Erik Avari, Mark Smaltz, Jared Harris, Daniel Oreskes, Dierdre O'Connell, Ross Lehman, Rocco Sisto, Wendell Pierce, Frank Raiter. Tuesday through Saturday at 8; Saturday and Sunday at 7 p.m.; $35; through 4/19. At the late Joe Papp's **Newman/Public Theater**, 425 Lafayette Street (598-7150).

VINEGAR TOM—Caryl Churchill's witch-hunt allegory speaking for the anger we feel when we see women persecuted for their strength and sexuality; directed by Marjorie Ballentine. With Carolyn Bauemler, Erik Tieze, Susan Bernfield, Patrick McCarthy, Michael Sommers, Sally Ramirez, Charlotte Colaven, Greer Goodman, and Deborah Kampmeier. Thursday through Saturday at 8; Monday and Tuesday at 7; Sunday at 3 p.m.; 3/12 through 22; $10. At the **Westbeth Company Theater,** 151 Bank Street (967-2718).

THE VIRGIN MOLLY—Quincy Long's drama, directed by Sarah Eckhardt, is a miracle comedy set in the peacetime Marine Corps, an investigation into one recruit's sexual orientation that reveals some things are not subject to military authority. With Robert Bella (as Private Molly), Neil Pepe, Todd Weeks, and Ray Anthony Thomas. Wednesday–Monday, all performances at 8 p.m. 3/14 through 4/12; $15; At the **Atlantic Theater**, 336 West 20th Street (362-3346).

OFF OFF BROADWAY

BENEFACTORS—Michael Frayn's play, directed by Kim T. Sharp, is about two couples exploring a tapestry of memories about their loves, betrayals, and architecture. Featured are Tony Cormier, Lisa Inserra, Jeff Janus, and Donna Niemann. Thursday, Friday, Saturday, through 3/21; $10. Seventh Sign production at **Good Shepherd Church**, 152 West 66th Street (666-3955).

BORN TO RUMBA!—A musical by Michael Alas, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday–Saturday at 8; $15; through 4/18. At the **DUO Theater,** 62 East 4th Street (598-4320).

A CITY CALLED FOREST—The tough guys and bad girls of *film noir* become the forces of good and bad, greed, power, envy, and vanity in a 1940s-style play by Kurt Fulton, Melanie Monios, and Richard Schachter, which features the authors and a cast of nine. Thursday through Saturday at 10 p.m. through 3/21; $12. **La MaMa E.T.C.,** 74A East 4th Street (475-7710).

CRITIC'S CHOICE—Ira Levin's play about the wife of a well-known critic who writes a play. When it's produced, the critic has many problems that must be resolved. Through 3/22. Thursday, Friday, Saturday at 8 p.m., Sunday at 3 p.m.; $10. **Centerfold Productions,** 263 West 86th Street (866-4454).

DEAR WORLD—A revival of Jerry Herman's 1969 musical fantasy based on Jean Giraudoux's *The Madwoman of Chaillot* as adapted by Maurice Valency. It's about an endangered environment, gloomy capitalists, and the one person who can outwit them and bring peace, love, joy, and respect back to the world. 3/12–14 at 8 (3/15 at 3 p.m. and 8 p.m.); $10. **All Souls Fellowship Hall,** 1157 Lexington Avenue (535-3356).

THE DISPOSAL—William Inge's 1961 play revolves around the controversy of people's feelings on the theme of capital punishment; directed by Bryna Wortman. 3/11-15, 17–22 at 8, except Sundays at 7. **TADA,** 120 West 28th Street (877-8558).

DOUBLE COMEDY BILL—Woody Allen's *God,* directed by Martin Everall, and Arthur Kopit's *Chamber Music,* directed by Mark Rogers. The first is a takeoff on how our perceptions of reality dominate our conceptions of the meaning of life. The second involves eight women of historical note, from Joan of Arc to Gertrude Stein, who have gathered together for an annual convention. The combined cast features over 25 actors. Wednesday–Friday at 8; Saturday at 7 and 9:30; Sunday at 3; $10; 3/12–29. Lightning Strikes and Manitou Theater Companies production at the **Synchronicity Space,** 55 Mercer Street (925-3967).

HAMLET—A version which centers on Horatio's fulfillment of Hamlet's request to "tell" the story, wherein the issues of family are the production's main focus of loss and mourning; directed by Daniel Elihu Kramer. Thursday through Sunday; 3/12 through 29 at 8 p.m.; $10. At the **National Shakespeare Conservatory,** 591 Broadway, 6th floor (734-5967).

I AM A CAMERA—Jon Van Druten's play, directed by David Macy, is based on the Christopher Isherwood tale of life in decadent 1930s Berlin. Thursday through Saturday at 8, Sunday at 3; through 3/15; FREE! **T. Schreiber Studio,** 83 East Fourth Street (420-1249).

THE JOURNEY OF THE FIFTH HORSE—Ronald Ribman's adaptation of Turgenev's novella *The Diary of a Superfluous Man*; directed by John Grabowski. 3/12–15, 19–22, 26–29, and 4/2–4/4 (phone for times); $15. **The Acting Studio,** 29 East 19th Street (228-2700).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677).●●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects that winning the lottery has on twelve characters in an interracial cast surrounding a black family who learn that lots of cash doesn't solve all one's problems. With Steve Baumer, Elise Chance, Earl Fields Jr., John Bennett, Karl Calhoun, Otis Smith, Maurice Fontane, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Jessica Smith. Wednesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3 and 7; $20–$26. Lafayette production at the **Heckscher,** 1230 Fifth Avenue (369-6500).

MANHATTAN CLASS—Jacquelyn Reingold's *A.M.L.*; Ethan Silverman's *Group*; Oni Faida Lampley's *Mixed Babies*; Patrick Breen's *St. Stanislaus Outside the House.* Wednesday–Monday at 8; $10; 3/9–21. **Manhattan Class Theater,** 120 West 28th Street (727-7722).

MAS AND TRANCS—Edgar Nkosi White's drama, which he also directed, of a youth's attempt to recover his Caribbean roots and find a father he has never known. Accompaniment is by a Caribbean percussionist, Sanga, and employs Kaiso chants. Hollis Lashley plays the father; Dana Mano appears as a spiritualist dancer. Thursday through Sunday at 8; $12; 3/12–22. **La MaMa's,** 74A East 4th Street (475-7710).

MONKEY BUSINESS—Celebrate the Year of the Monkey and laugh at the antics of the Monkey King, one of China's favorite folk heroes, when he discovers the magical Manfruit Tree; with music and dance; directed by Virginia Wing. Through 3/15 at 1 p.m. and 3 p.m.; $6. An On Stage Production at the **Hartley House Theater,** 413 West 46th Street (666-1716).

MURDER ON THE NILE—Agatha Christie's whodunit has the usual double turnaround, with a mixture of suspense, suspicion, and a double murder; directed by Fred Fondren. With Walter Walker, Olga Banasco, Nancy Rodowicz, Hilary Bell, Sarah Fuerstein, Stephen Broker, Gladys Fleishman, and Sean Deming. Thursday–Saturday at 8; $10; through 3/28. **Prometheus,** 239 East 5th Street (477-8689).

ON THE VERGE—Eric Overmyer's play addresses feminism and the spirit of adventure as characters venture into unexplored territory. With Carol Chenoweth, John Quinn, Ann Schulman, and Joanna Daniels. Monday–Saturday at 8; Saturday and Sunday at 3; through 3/15; $10. **Westbeth,** 151 Bank Street (691-2272).

THREE GOATS AND A BLANKET—Written by Woody Kling and Robert J. Hilliard, this play is a modern account of marriage, divorce, and alimony; directed by Troy Bystrom. With Angelo Stazzone, Jeff Bruno, Peter Soares, Morgan DiMino, Steve Platt, Ann T. Ford, and Katie Kyres. Thursday–Saturday at 8; Sunday at 3; $10; through 3/22. A Cobblestone Players production at **Theater 22,** 54 West 22nd Street (971-5630).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m.; phone for prices (279-4200).● ●

TRELAWNEY OF THE 'WELLS'—Subtitled *Now and Then,* a revival of Pinero's backstage comedy tells of an actress and her theatrical family, their affections, jealousies, trials, and triumphs; directed by Ronald Bly. Featured in the cast are Scott Winters, Jody Barrett, Vicki Meisner, Hal Cohen, Bob Horen, Susannah MacAdams, Adam Michenner, Michael Morin, Robin Poley, Al Mohrmann, Craig Dudley, and Jessica Beltz. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $10; through 3/22. At the **Theater 224 Waverly Place** (695-1709).

WAITING FOR LEFTY—A revival of Clifford Odets's 60-year-old play, directed by Jack Haley, addresses the issues and passions of hardworking Americans and their struggles to survive poverty and oppression. 3/10 to 15 at 8 p.m.; Saturday and Sunday at 2 p.m.; $12. A Rakka-Thamm production at **Kampo Cultural Center,** 31 Bond Street (316-4081).

YOU ARE MY IDOL—John Wyeth's comedy about a young playwright infatuated with another playwright, twenty years his senior, who has attended the youth's showcase unannounced; directed by Philip Galbraith. With Michael Charles Rizzo, Kipling Berger, Stuart Black, and Nolan Carley. 3/10 through 15 at 8 p.m.; $10. At the **Nat Horne Theater,** 440 West 42nd Street (769-7973).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

SONIA BALASSANIAN—A sculpture installation; through 3/28. Sculpture Center, 167 E. 69th St. (879-3500).

GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)—Paintings and drawings by this 17th-century Italian artist, including the artist's only still-life and self-portrait, and other works from public and private collections; 3/13–4/20. Feigen, 49 E. 68th St. (628-0700).

JOHN BREKKE/POLLY CASSEL—Expressionistic glass vessels with layers of images/Painted furniture; through 3/28. Kaplan Modern, 969 Madison Ave. (535-2407).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; 3/13–5/2. Wender, 3 E. 80th St. (734-3460).

MICHAEL DAVID—Small abstract paintings in wax and watercolor over Indian miniatures; through 3/26. Knoedler, 19 E. 70th St. (794-0550).

GARY GOLDSTEIN/JENNY OKUN—Works made with mass circulation books/Architectural sculpture and photographs. Through 3/28. Urdang, 23 E. 74th St. (288-7004).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

GRACE HARTIGAN—Abstract Expressionist paintings and works on paper from the early 1960s; through 4/1. Friedman, 980 Madison Ave. (472-1527).

PETER HEINEMANN—Self-portraits in oil on canvas that depict the artist in a variety of poses; through 4/11. Schlesinger, 24 E. 73rd St. (734-3600).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; through 3/14. Marks, 1018 Madison Ave. (861-9455).

JORGE IMMENDORF—Paintings from the 1970s with vibrant cartoon-like images and captions, in a series titled "I Wanted to be An Artist"; through 4/18. Werner, 21 E. 67th St. (988-1623).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

MIKE KANE/DIANE ZAUGRA—Photo-realist still-life paintings/Realist landscapes. Through 3/28. Cudahy's, 170 E. 75th St. (879-2405).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

THEODORE ROSZAK—Constructions executed between 1931 and 1947 that reflect the influence of Constructivism and Surrealism; through 4/11. Hirschl & Adler, 21 E. 70th St. (535-8810).

ESTEBAN VICENTE—Abstract collages from the early 1980s to the present; through 3/28. Berry-Hill, 11 E. 70th St. (744-2300).

LUDWIG VON HOFMANN—Drawings, watercolors, pastels, and prints by this German artist (1861–1945) that show his transition from Art Nouveau to abstraction; through 4/4. Shepherd, 21 E. 84th St. (861-4050).

ROBERT WHITE—Recent sculpture and watercolors; through 3/28. Graham Modern, 1014 Madison Ave. (535-5767).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

NICHOLAS AFRICANO/MARIANNE EIGENHEER—Recent large-scale narrative works on handmade paper and sculpture in metal and glass/Abstract works on paper. Through 3/21. Solomon, 724 Fifth Ave. (757-7777).

BROOKS ANDERSON—Paintings of the coastlines of Oregon and Washington State; through 3/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

PAT ANDREA—Recent paintings in which images of women, men, animals, and architecture float across the picture plane in surrealistic juxtapositions of scale; through 3/21. Baldacci-Daverio, 41 E. 57th St. (826-4210).

GIOVANNI ANSELMO—New work; through 4/4. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

THEOPHILUS BROWN—New multi-figure paintings using male and female nudes in idealized settings; through 4/3. Tatistcheff, 50 W. 57th St. (664-0907).

PAUL CADMUS—Satirical paintings and drawings from the 1930s to the present; 3/12–4/18. Midtown, 745 Fifth Ave. (758-1900).

SAINT CLAIR CEMIN—Recent sculpture; through 4/4. Miller, 41 E. 57th St. (980-5454).

LUCILLE CORCOS—Paintings of landscapes and cityscapes by this artist who illustrated covers of *Vanity Fair, Vogue,* and *Connoisseur* in the early 1930s; 3/14–4/7. Babcock, 724 Fifth Ave. (767-1852).

JOSEPH CORNELL—Box constructions; through 4/4. Cavaliero/Navarra, 41 E. 57th St. (223-2828).

CRASH—New paintings that incorporate street imagery; through 3/28. Janis, 110 W. 57th St. (586-0110), Mon.–Sat. 10–5:30.

STEVE CURRIE/EMILY MASON—Organically-shaped abstract sculptures cut from poplar and aluminum/Luminous abstract paintings. Through 3/14. Borgenicht, 724 Fifth Ave. (247-2111).

GREGORY GILLESPIE—Self-portraits from 1969 to 1991; through 3/21. Forum, 745 Fifth Ave. (355-4545).

MICHAEL GOLDBERG—Recent abstract paintings; through 4/18. McCoy, 41 E. 57th St. (319-1996).

LAURA GRISI—Conceptual works from the 1970s to the 1990s; 3/11–28. Haime, 41 E. 57th St. (888-3550).

JULIE HEFFERNAN—Paintings of landscapes and still lifes derived from Old Master sources; through 4/18. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

TERENCE LA NOUE—Paintings that explore totemic motifs, on unstretched, irregularly-shaped canvases; through 3/28. Emmerich, 41 E. 57th St. (752-0124).

DONALD LIPSKI—New sculpture; through 4/11. Lelong, 20 W. 57th St. (315-0470).

ANTONI LLENA—Recent paintings and sculpture; through 4/4. Prats, 24 W. 57th St. (315-3681).

ROBERT MANGOLD—Recent paintings on irregularly shaped canvases from his "Attic Series"; through 3/14. Pace Gallery, 32 E. 57th St. (421-3292).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

ROBERT MOSKOWITZ—New paintings and works on paper; through 3/21. Blum Helman, 20 W. 57th St. (245-2888).

ALBERT PALEY—Recent furniture incorporating hand-forged steel, wood, and stone; through 3/28. Joseph, 745 Fifth Ave. (751-5500).

LEIGH PALMER—Paintings of Hudson River Valley landscapes and interiors; through 3/28. French, 24 W. 57th St. (247-2457).

ANNE POOR—Paintings and drawings; through 4/4. Dintenfass, 50 W. 57th St. (581-2268).

BRUCE PORTER—Recent abstract paintings; through 4/2. De Nagy, 41 W. 57th St. (421-3780).

NINA POSNANSKY—Colorful still-life compositions painted in a naive, folk-art style; through 3/21. Gallery 84, 50 W. 57th St. (581-6000).

ARNULF RAINER—Recent paintings from his "Crosses" and "Hand and Finger Paintings" series; through 3/28. Ulysses, 41 E. 57th St. (754-4666).

DOROTHEA ROCKBURNE—A new work titled "Roman Wall Painting" executed in Flashe, colored pencil, and watercolor stick directly on the gallery wall; through 3/21. Emmerich, 41 E. 57th St. (752-0124).

LUDWIG SANDER—Abstract paintings and works on paper from the 1930s through the 1970s; through 4/4. ACA, 41 E. 57th St. (644-8306).

PETER SAUL—Four recent large-scale paintings with heroic themes such as "Custer's Last Stand," "The Alamo," and "The Last Judgement"; through 3/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

BILLY SULLIVAN—Recent paintings, including still lifes, portraits of his friends, and New York City scenes; through 3/28. Fischbach, 24 W. 57th St. (759-2345).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann, at the New York Academy of Sciences, 2 E. 63rd St. (838-0230), through 4/15, and at Drake, 50 W. 57th St. (582-5930), through 3/28.

TABITHA VEVERS/WILLIAM KIENBUSCH—Small-scale narrative paintings with elaborate frames/Small works on paper from the 1970s. Through 3/31. Kraushaar, 724 Fifth Ave. (307-5730).

SoHo and TriBeCa

MAC ADAMS—New sculpture; through 3/28. Gibson, 568 Broadway (925-1192).

NICK AGID—Small bronze objects created from molds, in a series titled "Brazen Aphorisms"; through 3/31. Cutler, 164 Mercer St. (219-1577).

POLLY APFELBAUM—Works that question traditional gender associations by dealing with such things as decorating, sewing, beading, and other "women's work"; 3/14–4/11. Lipton, 67 Prince St. (925-7170).

DENNIS BALK—A conceptual work that establishes a narrative within the gallery space, using abstract shapes, statuary, and napkins and hotel hand towels with text and schematic renderings; through 3/28. American Fine Arts Co., 40 Wooster St. (941-0401).

LEX BRAES—Heavily-layered figurative paintings by a Scottish artist; through 4/18. Rosenberg, 115 Wooster St. (431-4838).

JAMES LEE BYARS—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).

DALE CHIHULY—New works in glass from his "Floats" series; through 3/21. Cowles, 420 W. Broadway (925-3500).

COLETTE—Multi-media works that pay homage to the artist's muses; through 3/28. Rempire, 121 Greene St. (979-1111).

BRUCE CUNNINGHAM/MARILYN GREENBERG—Geometric abstract paintings/Recent drawings that combine geometric and organic forms. Through 3/28. Zarre, 154 Wooster St. (353-3456).

MARC DENNIS—Paintings in which images of "nature morte" are set against mural-like backgrounds; through 3/28. Bustamante, 560 Broadway (226-2108).

RICHARD DIEBENKORN—Prints from 1981–91; through 4/18. Crown Point Press, 568 Broadway (226-5476).

DAN FLAVIN—Horizontal works from 1964, a recent corner square, and a large-scale fluorescent lighted arch; through 3/14. Pace, 142 Greene St. (421-3292).

SYLVIE FLEURY—New works; through 3/21. Postmasters, 80 Greene St. (941-5711).

HAMISH FULTON/BRUNO JAKOB—Wall works, photographs, and drawings based on the artist's 125 mile walk in England in December 1991/"Invisible Paintings." Through 3/21. Weber, 142 Greene St. (966-6115).

GIUSEPPE GALLO—Six large-scale paintings that combine delicate figurative imagery and abstract elements and sculpture cast in silver and bronze; through 3/28. Sperone Westwater, 142 Greene St. (431-3685).

JERRY GARCIA—Paintings, drawings, and prints by the lead guitarist of The Grateful Dead; 3/11–22. Ambassador, 137 Spring St. (431-9431).

MICHAEL GITLIN—Recent sculpture; through 3/28. Stark, 594 Broadway (925-4484).

LAURA GRISI—Conceptual works from "The Mirrored Series"; through 3/28. Castelli, 420 W. Broadway (431-5160).

ALISON HILDRETH/PATRICIA LAY—Paintings that refer to nature/Works in welded steel and clay. Through 3/21. Condeso/Lawler, 76 Greene St. (219-1283).

CLINTON HILL—Constructions, handmade paper assemblages, and furniture; through 4/11. Pearl, 420 W. Broadway (966-5506).

GERALD HORN—New wall paintings and freestanding works; through 3/29. Morrison, 59 Thompson St. (274-9059).

WILL INSLEY/MARY CARLSON—"Wall Fragment" drawings, paintings, and photo-montages dating from 1966 to the present; through 4/4/Sculptures that outline the shape of the human body, made from piles of plastic, latex, paper, and cloth that have been sewn together; 3/12–4/11. Protetch, 560 Broadway (966-5454).

DAVID JEFFREY—Abstract drawings and paintings from the past four years, executed in crushed and pulverized charcoal and acrylic resins; through 3/21. Jamison Thomas, 588 Broadway (925-1055).

RICHARD JOLLEY/FRANCIS PAVY—Recent glass and bronze sculptures influenced by Japanese temple figures/Large-scale expressionistic paintings that combine images of archetypal symbols and ordinary objects; 3/14–4/4. Roger, 136 Prince St. (966-4016).

MARION KENYON JONES—Small-scale abstract constructions executed on wood and paper; through 3/25. Dannenberg, 484 Broome St. (219-0140).

RICHARD KALINA—New abstract paintings executed over grids; through 3/28. Brown, 23 Watts St. (219-1060).

BARBARA KASSEL—Paintings of South African landscapes in oil on masonite; 3/11–4/4. Davidson, 415 W. Broadway (925-5300).

ELLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; through 3/28. Cooper, 155 Wooster St. (674-0766).

YEONG-GILL KIM—Recent paintings that juxtapose images from the artist's childhood memories with images of Korean historical events. Through 4/4. Yi, 249 Centre St. (334-5189).

MARTIN KIPPENBERGER—New sculpture that incorporates a variety of media and techniques; through 4/4. Metro Pictures, 150 Greene St. (925-8335).

RON KLEEMANN/ERNEST RUCKLE—Recent photo-realist paintings/Five triptychs and three single paintings that depict thousands of figures of different nationalities crowded together. Through 3/28. Meisel, 141 Prince St. (677-1340).

ROSEMARIE KOCZY—New drawings by this Outsider artist; through 3/25. Kind, 136 Greene St. (925-1200).

KOMAR & MELAMID—Recent multi-media "Searstyle" installations and paintings and related works based on the Psalms; through 3/28. Feldman, 31 Mercer St. (226-3232).

CARTER KUSTERA—A multi-media installation that investigates the family as a dysfunctioning unit; through 3/28. Baer, 476 Broome St. (431-4774).

GARY LANG—Abstract paintings from the past two years; through 3/21. Klein, 594 Broadway (431-1980).

SANDRA LERNER—New abstract paintings; 3/12–4/11. Kelly, 591 Broadway (226-1660).

ALFRED LESLIE—Fourteen drawings executed between 1965–68; through 3/28. Flynn, 113 Crosby St. (966-0426).

MARGRIT LEWCZUK—Recent paintings with symbolic imagery; 3/14–4/15. Auchincloss, 558 Broadway (966-7753).

JIM LUTES/MIKE HILL—Gestural abstract paintings/Plaster portrait busts and stamps of historical figures. Through 4/18. Bitter-Larkin, 597 Broadway (219-0150).

DAVID MACH—Human and animal heads made from matchsticks; 3/12–4/4. Toll, 146 Greene St. (431-1788).

CHRIS MARTIN—Recent paintings; through 3/28. Good, 532 Broadway (941-8066).

VICTOR MATTHEWS—New pastels, monotypes, and paintings; through 4/25. Portico, 139 Spring St. (941-1444).

CLAUDIA MATZKO—Wall and floor sculptures that make use of the grid structure; through 4/4. Klagsbrun, 51 Greene St. (925-5157).

JOHN MCCRACKEN—Recent sculptures; 3/14–4/4. Sonnabend, 420 W. Broadway (966-6160).

GERHARD MERZ—An installation that combines elements of painting, sculpture, and architecture; through 3/28. Gladstone, 99 Greene St. (431-3334).

HUGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; through 3/28. Sragow, 67–73 Spring St. (219-1793).

MARK METCALF/DAVID AHLSTED—Paintings of Brooklyn cityscapes/Small paintings and works on paper that depict imaginary industrial cityscapes; 3/14–4/8. Perlow, 560 Broadway (941-1220).

JOHN L. MOORE—Abstract paintings and drawings with configurations of ellipse shapes; through 3/28. M-13, 72 Greene St. (925-3007).

JOSEPH NECHVATAL—His "Tombeaux" sculptures in xerox collage on wood, plus recent photographic works and paintings; through 4/4. Alexander, 59 Wooster St. (925-4338).

MAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; through 3/21. Shainman, 560 Broadway (966-3866).

JUDY PFAFF/URSULA VON RYDINGSVARD—A collaborative installation; through 3/21. The Cultural Space, 336 Canal St. (966-6988).

PETER PLAGENS—Recent abstract paintings and works on paper; through 4/1. Hoffman, 429 W. Broadway (966-6676).

ANDREI ROITER—Paintings, objects, and drawings that use everyday occurrences as subject matter; 3/13–4/29. Koury, 89 Greene St. (334-5155).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; through 3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

SALVATORE SCARPITTA—Works from the past year; through 3/28. Nosei, 100 Prince St. (431-9253).

SEAN SCULLY—Paintings, drawings, and etchings; through 4/11. Alexander Editions, 476 Broome St. (925-2070).

JOEL SHAPIRO—Sculpture from 1972–79; through 4/11. Cooper, 149 Wooster St. (674-0766).

ARTHUR SIMMS—Sculptures that are a synthesis of Jamaican and American culture, constructed from wood, hemp, and found objects; through 3/21. Briet, 558 Broadway (334-0433).

HUNT SLONEM—Paintings of exotic birds in ambiguous exterior/interior space; through 3/21. Helander, 415 W. Broadway (966-9797).

REBECCA SMITH/PETER BELLAMY—Aluminum and plaster sculptures that evoke referential associations based on their size and shape/Photographs of artists from his book "The Artist Project, Portraits of the Real Art World/New York Artists." Through 3/28. LedisFlam, 584 Broadway (925-2806).

HARRY STERNBERG—Etchings, lithographs, and serigraphs from the late 1920s to the late 1930s; through 3/21. Teller, 568 Broadway (941-7335).

JONATHAN TALBOT—Small-scale collages with visual and literary references; through 3/28. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

AL TAYLOR—Recent sculptures and drawings that combine abstraction and scatological humor; through 4/11. Nolan, 560 Broadway (925-6190).

CURT THOMAS—Geometric abstract paintings constructed of multiple panels; through 4/4. Arena, 128 Wooster St. (226-1420).

ANDREW TOPOLSKI—Works on paper that refer to architecture, nuclear equations, and ecology; through 3/30. Wimmer, 560 Broadway (274-0274).

MARY ANN UNGER—Large-scale figurative sculptures in Hydrocal over welded steel armatures; through 4/4. Klarfeld Perry, 472 Broome St. (941-0303).

THEODORE WADDELL—Paintings that incorporate images of the artist's life in Montana; through 3/21. Steinbaum, 132 Greene St. (431-4224).

MEGAN WILLIAMS—An installation and works on paper; through 4/11. Lee, 588 Broadway (966-2676).

Other

FABIENNE ABRECHT/CORNELIA COTTIATI—Works on paper and canvas depicting images of Madonna/Works on paper that allude to science. Through 3/21. Swiss Institute, 35 W. 67th St. (496-1759).

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

CHARLES BLUM—A memorial retrospective of paintings by this Magic Realist (1925–1991); through 3/15. National Arts Club, 15 Gramercy Park South (475-3424), daily 1–6.

RODOLPHE BRESDIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books; 3/17–5/9. Grolier Club, 47 E. 60th St. (838-6690).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

MARY TRAYNOR—Recent sculpture; through 4/5. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Color prints by American artists, from 1890–1960; through 4/11.

KNOEDLER—19 E. 70th St. (794-0550). Works by Ferber, Gottlieb, Graves, Heizer, Motherwell, Stella, Walker; through 3/19.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). "Women With a Concern," with works by Buchanan, Crowhurst, Meadow, Sheehan; mixed media-installation by Kabuya Bowens; through 3/28.

MUNROE—9 E. 84th St. (226-0040). Drawings by Amenoff, Bocanegra, Cauley, Dworkin, Kelly, Horvath, Nakagawa; through 3/21.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Marsh, Sloan, others; through 3/28.

STONE—48 E. 86th St. (988-6870). Fetish objects from primitive and contemporary cultures; through 3/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by by Archipenko, Flannagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; through 4/18.

ART

57th Street Area

ADLER—41 E. 57th St. (308-0511). Drawings, books, periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works by Baechler, Byron, Vital; through 4/18.

DEL RE—41 E. 57th St. (688-7019). Paintings by Fontana, Kline, Magritte, Rauschenberg, others; 3/11–4/4.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Chadwick, Chia, Moore, Paladino, Picasso, others; through 4/5.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapies, others; through 5/15.

MARLBOROUGH—40 W. 57th St. (541-4900). Works on paper by Abakanowicz, Auerbach, Desiderio, Grooms, Katz, Oulton, Welliver, others; through 3/28.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

WASHBURN—41 E. 57th St. (753-0546). "Plane Truths," with works by Bolotowsky, Diller, Holtzman, Hyde, Mason, McLaughlin, Reinhardt, Stout; through 3/28.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "The Fetish of Knowledge," with works by Cohen, Graham, Piper, Spector, Silas, others; through 3/25.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ART IN GENERAL—79 Walker St. (219-0473). "Morphologic," with works by Bundarin, Fishman, Huang, Parlato, Rosewater, others; installations by Byard, Fernandez, Lababdie, Tomney, Wadsworth; through 4/18.

BURGIN—130 Prince St. (941-6435). Works by Graham, Levine, Welling; through 3/21.

COUPE DE GRACE—579 Broadway (431-5799). Works by women who use words or text in their work, including Holzer, Kruger, Rosen, others; through 3/21.

DONAHUE—560 Broadway (226-1111). "The Retangled Bank," with works by Anker, Chin, Connor, Cyphers, Joelson, Knowlton, Lin, Polke, Sheehan, Simons, Urban, Winter; through 3/21.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

HEARN—39 Wooster St. (941-7055). Works by Bernard, Lum, Wallace; through 3/21.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: *Imitation* and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KASMIN—580 Broadway (219-3219). Watercolors and drawings for a railway in Africa that was never built; through 3/31.

LE CAPELLAINE—252 Lafayette St. (431-3914). Works by Albertini, Connor, Minter, Nechvatal, Stone, others; through 4/11.

PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with works by Atkins, Benton, Castle, Christo, Doner, Lichtenstein, Samaras, Warhol, others; 3/12–4/18.

PRETTO—142 Greene St. (431-3041). Paintings by Drasher, Martinelli, Simons; through 3/21.

SERMAS—19 Greene St. (431-5743). Abstract paintings by DiGiorgio, Hitch, Sermas, Stiglich; through 4/4.

SNYDER—588 Broadway (941-6860). Geometric abstract paintings by Cavallo, Ferren, Holty, Meierhans, Rosenborg, Shaw, Von Wicht; through 3/21.

STAEMPFLI—415 W. Broadway (941-7100). "Metal and Stone," with works by Bauermeister, Corbero, Gatch, Kaish, Kubach-Wilmsen, Nagare, Robzen, Sekine; through 4/4.

STENDHAL—622-626 Broadway (505-1201). A collaborative painting using the Absolut vodka bottle as a motif, by Avital, English, Tompkins, Yerman; 3/12–4/12.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Darkness Visible," with works by Beyer, Burns, Coe, Panter, Pitt, Wailgum, Williams; through 4/1.

THEODORE—580 Broadway (274-8260). Paintings and sculpture by Levine, Long, Phillips, Risley; through 3/28.

THORP—103 Prince St. (431-6880). Paintings by Doyle, Hawkins, Young; through 3/28.

TRENKMANN—189 Lafayette St. (274-8273). Works by Hamilton, Hardinger, Hitch; through 4/4.

TRIBECA 148—148b Duane St. (406-4073). Installations that comprise multiple sculptural elements, by Blake, Hastanan, Linnemann, Long, Morelli, Rapp, Ross; 3/12–4/10.

WALLS—156 Wooster St. (982-9800). Paintings on the theme of the four seasons by Abrons and Sharpe; works on paper from the series "Lexicon" by Rankin; through 4/1.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900). "Academy-Institute Invitational Exhibition of Painting & Sculpture," with works by Berthot, Burkhardt, Goodman, Haas, King, Mangold, Plimack Mangold, Otterson, Welliver, others; through 3/29.

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREENWICH HOUSE POTTERY—16 Jones St. (242-4106). "A Vase for Flowers," with ceramic vase forms by Arbuckle, Bowes, Heroux, Ostrom, Woodman, others; through 3/27.

ILLUSTRATION—330 E. 11th St. (979-1014). "What's So Funny," with works by Bartalos, Greenblat, Neubecker, Panter, Seibold, Vellekoop, others; through 3/22.

P.S. 122—150 First Ave. (228-4249). "Body Evidence," with works by Altamura, Brown, Flynt, Golden, Schreck; through 3/22.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (781-875-4031). "The Enduring Thread/El Hilo Perpetuo," with works by Elizondo, Garcia, Palacios; through 4/11.

PHOTOGRAPHY

SANDRA BAKER—Photographs of New York; 3/12–4/25. Neikrug, 224 E. 68th St. (288-7741).

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855–56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

MANUEL ALVAREZ BRAVO/STEPHEN BRIGIDI—Platinum and palladium prints from 1930 to 1990/Photographs of the frescoes of angels on the walls of Pompeii with accompanying text by Robert Bly. Through 4/11. Witkin, 415 W. Broadway (925-5510).

LYNN BUTLER—Photographs of Sleepy Hollow taken on horseback and of Coney Island's boardwalk and amusement park; through 3/28. Nikon House, 620 Fifth Ave. (586-3909).

WILLIAM CHRISTENBERRY/VICTOR SCHRAGER—Photographs of buildings in Alabama and sculptures that are literal interpretations of buildings/Still-life compositions, portraits, and landscapes on platinum paper. Through 3/28. Pace/MacGill, 32 E. 57th St. (759-7999).

DAVID DORAN/JANET KERR—Photographs of landscapes in California and New Hampshire/Hand-colored photographs of the landscape near her home in the Dordogne Valley in France. Through 3/27. Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

DONNA FERRATO—Photographs that investigate domestic violence in America; through 4/11. Aperture, 20 E. 23rd St. (505-5555).

FRENCH EMBASSY—972 Fifth Ave. (439-1400). "Through the Lenses of Three French Photographers," with works by Alberge, Frapier, Sadoun; through 3/27.

PETER HUJAR—Portraits of animals taken in the 1970s and early 1980s; 3/12–4/4. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

RAY METZKER/WILLIAM EGGLESTON—Recent black-and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967–72 that reveal the quirky and the ironic in the traditional southern landscape. Through 4/4. Miller, 138 Spring St. (226-1220).

HANS NAMUTH—A memorial exhibit of photographs; through 3/28. Castelli, 578 Broadway (431-4279).

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). "Something's Out There: Danger in Contemporary Photography," with works by Bursin, Charlesworth, Goldin, Nagatani, Skoglund, Witkin, others; through 3/28.

HENRY HOLMES SMITH—Photographs from 1931–86; through 4/18. Greenberg, 120 Wooster St. (334-0010).

THE SPANISH INSTITUTE—684 Park Ave. (628-0420. "The Spanish Vision: Contempary Art Photography, 1970–1990," with works by Aparicio, Cuallado, Fontcuberta, Minguez, Munoz, Torrens, Vielba, others; 3/17–4/17.

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; through 3/21. Staley-Wise, 560 Broadway (966-6223).

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

PERFORMANCE

THE CULTURAL SPACE—336 Canal St. (966-6988). 3/12–14, 3/19–21 at 8: The First World in "Zygmunt." $10.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 3/13 at 7:30: Toni Dove in "The Blessed Abyss" and Helen Thorington in "Partial Perceptions." Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection." 3/11–6/28: "The Cosmic Dancer: Shiva

ART

Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Constructed Sculpture in Wood."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." 3/14–6/14: "William M. Harnett." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 3/29: "Harvey Wang's New York." 3/11–7/26: "Adriaan Lubbers in New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder." 3/17–5/3: "167th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City." 3/11–6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 3/7: "Edna St. Vincent Millay." Through 5/2: "Recent Acquisitions: Photography." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 4/5: "Sites of Intolerance," with works by Bender, Fend, Geimar, Gilliam, Karrenberg, Silverman, Owen; "The 1992 Studio Artists' Exhibition: Encounters with Diversity."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." Through 5/10: "Terry Winters." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Six Artists from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/11 at 10 a.m. and 2: "British North American and Worldwide Stamps and Covers, Including the Blythe Collection of British Empire." On view from 3/6. 3/12 at 10 a.m. and 2: "American Paintings, Drawings, Watercolors, and Sculpture of the 19th and 20th Centuries." On view from 3/7.

DOYLE—175 E. 87th St. (427-2730). 3/11 and 3/12 at 10 a.m.: "Jewelry, Watches, Silverware, Stamps & Coins." On view from 3/7.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/11 at 10:15 a.m.: "American Paintings." On view from 3/6. 3/14 at 2: "Contemporary Works of Art." On view from 3/7.

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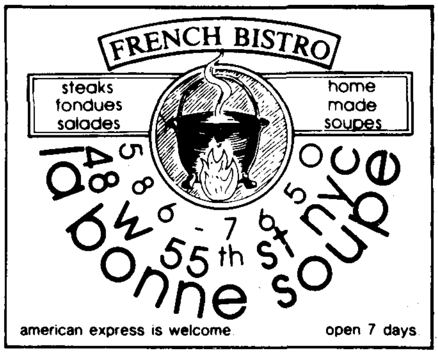

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City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 11

MAURIZIO POLLINI, pianist. Schubert's Sonata in B-flat, Op. Posth. D. 960; Chopin's Twelve Etudes, Op. 10. Carnegie Hall at 8. $13–$60.

JOHNNY MATHIS and **DIONNE WARWICK**—Radio City Music Hall at 8. $30–$40.

JULIE WILSON, vocalist. Cabaret favorites. Weill Recital Hall at 8. $20.

WOOSTER CHORUS—Motets by Victoria, Poulenc, Weelkes, Schutz, Brahms; choral works by Stanford, Schuman, Tavener, Rachmaninov. Alice Tully Hall at 8. $5.

NEW YORK CONCERT SINGERS, Judith Clurman conductor. World premiere of Robert Convery's *Daughters of Nantucket;* Arvo Part's *Summa (Credo) & Magnificat.* Also, works by Rossini, Mennin, Brahms. Merkin Concert Hall at 8. $15.

ALEXANDER SHTARKMAN, pianist. Schubert's Sonata in C, D. 840; Ravel's *Valses Nobles et Sentimentales;* Brahms's Variations on a Theme of Paganini, Books I and II. 92nd Street Y at 8. $12.50.

ANDRE EMELIANOFF, cellist; with the Music Today Ensemble, pianist Peter Basquin, percussionists Paul Hostetter, Ben Ramirez. Premiere of Gerald Levinson's *Dreamlight;* N.Y. premiere of Toch's Concerto for Cello; Schnitke's Sonata for Cello and Piano; Ginastera's *Pampeana* No. 2; Perle's *Lyric Piece.* Miller Theatre, Broadway and 116th St. (854-7799), at 8. $5.

TALLIS SCHOLARS, Peter Phillips conductor. Victoria's *Missa Gaudeamus;* Cristobal de Morales's *Jubilate Deo.* Also, works by Francisco Guerrero, Alonso Lobo, Frei Manuel Cardoso, Juan Gutierrez de Padilla. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

HUNTER SYMPHONY, Clayton Westermann conductor; with pianist Vladimir Feltsman. Berlioz's *Roman Carnival* Overture; Strauss's *Death and Transfiguration;* Beethoven's Piano Concerto No. 5 in E-flat, "Emperor," Op. 73. Hunter College Auditorium, 69th St. between Park and Lexington Aves. (772-4448), at 7; $9–$25. Benefit tickets are $150–$1,200; includes post-concert dinner with the artists.

Thursday, March 12

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; with pianist Mitsuko Uchida. Shostakovich's Symphony No. 4; Schumann's Piano Concerto, K. 503. Avery Fisher Hall at 8. $10–$50.

RAINFOREST FOUNDATION BENEFIT CONCERT—Featuring Sting and others. Carnegie Hall at 7. Sold out.

JULIE WILSON—See 3/11.

KWANSEI GAKUIN GLEE CLUB—Missa in Honorem Sancti Josephi. Also, Japanese folk songs; works by Copland; other traditional songs. Alice Tully Hall at 8. $10, $15.

JOHNNY MATHIS and **DIONNE WARWICK**—See 3/11.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE, Robert Johnson conductor. Alexander Pierre Francois Boely's Trio No. 3 for Strings in E-flat, Op. 5; John Harbison's Woodwind Quintet; Dvorak's Quartet for Piano and Strings in E-flat, Op. 87. Merkin Concert Hall at 8. $20.

JAN DeGAETANI TRIBUTE—Soprano Carol Ann Allred, soprano Charlotte Hellekant, others. Schumann's *Spanische Liebeslieder,* Op. 138; Richard Wernick's *Two for Jan* (premiere); Ravel's *Chansons Madecasses;* others. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $12.

SIMON MAURER, violinist. Works by Brahms, Mozart, Schoek. Swiss Institute New York, 35 W. 67th St. (496-1759), at 6:30. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, cellist Ko Iwasaki, pianist William Tritt. Tartini's Sonata in G Minor for Violin and Piano, "Devil's Trill"; Brahms's Seven Fantasies for Piano, Op. 116; Dvorak's Piano Trio in F Minor, Op. 65. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 13

NEW YORK PHILHARMONIC—See 3/12. Today at 11 a.m. Pre-concert lecture at 9:30 a.m.; $10. Pre-concert Mozart recital at 10 a.m.; free for ticketholders.

IVO POGORELICH, pianist. Chopin's Nocturnes No. 1 in C Minor, Op. 48; No. 2 in E-flat, Op. 55; No. 2 in E, Op. 62; Chopin's Sonata No. 3 in B Minor, Op. 58; Ravel's *Valses Nobles et Sentimentales;* Rachmaninov's Sonata No. 2 in B-flat Minor, Op. 36. Avery Fisher Hall at 8. $17–$35.

WASEDA SYMPHONY ORCHESTRA, Ken Takasedi conductor; with pianist Eugene Istomin. Blacher's *Concertante Musiche;* Beethoven's Piano Concerto No. 5 in E-flat, "Emperor," Op. 73; Saint-Saens's Symphony No. 3 in C Minor, Op. 78; premiere of Mozart's/Saegusa's Symphonia Concertante in A for Violin and Cello. Carnegie Hall at 8. $14–$35.

BEAUX ARTS TRIO—Pianist Menachem Pressler, violinist Isidore Cohen, cellist Peter Wiley; with violist Samuel Rhodes. Haydn's Piano Trio in G; Brahms's Piano Quartet in C Minor, Op. 60; Schubert's Trio in B-flat, Op. 99. Metropolitan Museum at 8. $25.

"HILDEGARDE . . . LIVE AT 85"—Cabaret and musical-theater artist Hildegarde performs works of Gladys Shelley. Weill Recital Hall at 8. $20.

JOHNNY MATHIS and **DIONNE WARWICK**—See 3/11.

COLLEGE CONSERVATORY OF MUSIC PHILHARMONIA CHAMBER ORCHESTRA AND CHOIR, Gerhard Samuel and Elmer Thomas conductors. All-Mozart program: Missa brevis in C, "Sparrow," K. 220; Symphony No. 27 in G, K. 199; "Sub Tuum Praesidium," K. 198; others. Alice Tully Hall at 8. $10–$15.

JOHN ROBERTS and **TONY BARRAND,** English folk duo. Trinity School Auditorium, Columbus Ave. and 91st St. (601-2671), at 8. $12.

Saturday, March 14

NEW YORK PHILHARMONIC—See 3/12.

FREDDIE HUBBARD, trumpeter/**JOE HENDERSON,** saxophonist. Original big-band compositions. Premiere of Hubbard's *Thermo;* works by Wayne Shorter; others. Alice Tully Hall at 8. $25, $30.

DIONISIA FERNANDEZ, violinist/**MICHAEL DAPP,** guitarist. Works by Strauss, Puccini, Kreisler, Saint-Saens, Albeniz, Mozart, Molina, Abelardo, Vallejo, DeGuzman. Weill Recital Hall at 8:30. $15, $25.

SETH CARLIN, pianist. Schubert's Sonata in A Minor, D. 845; Sonata in D, D. 850. Merkin Concert Hall at 8. $15.

BEAUX ARTS TRIO—See 3/13

JUILLIARD PRE-COLLEGE SYMPHONY—Humperdinck's Prelude to *Hansel and Gretel;* Haydn's Concerto for Oboe in C; Barber's Adagio for Strings; Shostakovich's Piano Concerto No. 2; Rimsky-Korsakov's *Capriccio Espagnol.* Juilliard Theater, 115 W. 65th St. (769- 7406), at 8. Free.

JOHNNY MATHIS and **DIONNE WARWICK**—See 3/11.

GRIGORIS MANINAKIS ENSEMBLE—Folk and popular urban music of Greece. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

NOYEH ONGEH—Native American/jazz works by composers Joan Henry and Dennis Yerry. New York Open Center, 83 Spring St. (219-3739), at 8. $10.

"WALL-TO-WALL-SCHUMANN"—Pianists Ruth Laredo, Claude Frank, Lilian Kallir, and others perform in a thirteen-hour tribute to the composer. Symphony Space, 10 a.m.–11 p.m. Free.

YURI MAZURKEVICH, violinist; with violinist Dana Pomerants-Mazurkevich, pianist Martin Amlin. Works by Mozart, Baley, Franck, others. Ukrainian Institute of America, 2 E. 79th St. (772-2884), at 8. $20.

STONEWALL CHORALE, Nancy Vang conductor. Works by Monteverdi, Brahms, Morley, Dowland, others. Fashion Institute of Technology's Haft Auditorium, 227 W. 27th St. (608-4504), at 8. $12, $15.

CAFE VIENNA MUSICALES—Juilliard student ensembles perform Mozart dances and contradances. Cafe Vienna, Avery Fisher Hall, at 3. $6.

PAMELA FRANK, violinist. Beethoven's Sonata No. 3 in E-flat, Op. 12; Prokofiev's Sonata No. 1 in F Minor, Op. 80. Also, works by Webern, Brahms. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

MOSCOW PHILHARMONIC ORCHESTRA, Mark Ermler conductor; with violinist Maxim Vengerov. Works by Rimsky-Korsakov, Prokofiev, Tchaikovsky. Brooklyn Center for the Performing Arts, Brooklyn College, one block west of the junction of Flatbush and Nostrand Aves. (718-434-1900), at 8. $17, $24.

Sunday, March 15

VIENNA SYMPHONY, Rafael Frubeck de Borgos conductor. Brahms's Concerto No. 1 in D Minor for Piano, Op. 15; Beethoven's Symphony No. 5 in C Minor, Op. 67. Avery Fisher Hall at 3. $13–$25.

CHAMBER MUSIC SOCIETY, Oliver Knussen conductor; featuring pianist Peter Serkin. Mozart's Adagio and Rondo for Piano, Flute, Oboe, Viola, and Cello in C Minor, K. 617. Also, works by Knussen, Wolpe, others. Alice Tully Hall at 5. $24.

ORCHESTRA OF THE 18TH CENTURY—Schubert's Symphony No. 9 in C; Beethoven's Symphony No. 7 in A, Op. 92. Avery Fisher Hall at 7:30. $13–$25.

MUNICH CHAMBER ORCHESTRA—Featuring flutist Andrea Griminelli. Roman Hoffstetter's Divertimento No. 5 in F, Op. 3; Schubert's Five German Dances and Seven Trios, D. 90. Also, works by Saverio Mercadante, Hans Stadlmair, Mozart. Metropolitan Museum at 8. $15.

DESSOFF CHOIRS, Amy Kaiser conductor. Concert premiere of Weill/Gershwin's "Columbus," from the film *Where Do We Go From Here?;* premiere of Leroy Jenkins's "Let America Be America Again." Also, works by Copland, Virgil Thomson, others. Merkin Concert Hall at 8. $15.

CHRISTINA KISS, pianist. Liszt's *Consolations* Nos. 4–6; *Rhapsody* No. 7; Gounod's *Faust Concert Paraphrase.* Also, works by Bellini, Donizetti, others. Weill Recital Hall at 2. $14, $20.

NEW YORK YOUTH SYMPHONY, Samuel Wong conductor; featuring soprano Martina Arroyo. Premiere of Christopher Keyes's *Shasta;* Mahler's *Ruckert Lieder;* Bartok's Concerto for Orchestra. Carnegie Hall at 3. Free; tickets required.

PETE SEEGER—Folk. Hunter College Auditorium, 69th St. between Park and Lexington Aves. (772-4448), at 5:30. $15.50.

SINE NOMINE SINGERS, Harry Saltzman conductor. Works by Tchaikovsky, Jakob Handl. Merkin Concert Hall at 3. $12.

JUILLIARD PRE-COLLEGE ORCHESTRA—Haydn's Symphony No. 99; Bernstein's *On the Town.* Also, works by Mozart, Copland. Juilliard Theater, 155 W. 65th St. (874-7515), at 3. Free; tickets required.

ST. LUKE'S CHAMBER ENSEMBLE—With pianist Pawel Checinski. Stanislaw Moniuszko's String Quartet No. 1 in D Minor; Dvorak's Piano Quintet in A; Grazyna Bacewicz's Piano Quintet No. 1. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; with violist-violinist Judson Griffin. Haydn's Symphony No. 73 in D, "La Chasse"; Stamitz's Viola Concerto No. 1 in D; Borodin's Symphony No. 2 in B Minor. Washington Irving High School, Irving Place and 16th St. (969-0197), at 3. $8.

ORPHEUS CHAMBER ORCHESTRA—Bach's Orchestral Suite No. 2 in B Minor; Bach's Concerto for Three Violins in D. Also, works by Gluck, Haydn. Town Hall at 2. $2.50.

MUSIC BEFORE 1800, Louise Basbas conductor; featuring vocalists Marion Beckenstein, Ruth Cunningham, others. Scarlatti's *Il David.* Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $12.

ATLAN—Featuring fiddler-vocalist Mairead Ni Mhaonaigh, others. Music of Ireland. Symphony Space, Broadway and 95th St. (864-5400), at 7:30. $15.

LUTES OF ARABIA, CHINA, AND PERSIA—Featuring 'ud player Simon Shaheen, others. Uris Auditorium, Metropolitan Museum, at 2:30. $10.

MONTCLAIRE STRING QUARTET, Alexander Schneider conductor. Works by Haydn, Smetana, Bartok. New School Auditorium, 66 W. 12th St. (229-5689), at 2. $5.

MAURIZIO PREZIOSI, pianist. Works by Brahms, Schoenberg, Casella, others. Advent Lutheran Church, Broadway and 93rd, (255-1707), at 3. $10.

YOUTH, CHILDREN, CHERUB CHOIRS—Featuring the Riverside Singers, the Children's Choir, the Cherub Choir. Riverside Church, RSD and 122nd St. (222-5900) at 1:30. $5.

JONATHAN KRAMER—The composer's work will be performed by Frank Weinstock. Also, works by Jeanne Singer, Max Lifchitz, others. Christ and St. Stephen's Church, 120 W. 69th St. (799-5157), at 3. $8.

SYMBOLS OF FAITH IN THE MUSIC OF LEONARD BERNSTEIN—A tribute to the conductor featuring composer Jack Gottlieb, pianist Vladimir Feltsman. Metropolitan Synagogue, 10 Park Ave. (679-8580), at 7. $12.

BARGEMUSIC—See 3/12. Today at 4. $18.

Monday, March 16

CLEVELAND ORCHESTRA, Vladimir Ashkenazy conductor; with violinist Joshua Bell. Prokofiev's Violin Concerto No. 2 in G Minor; Shostakovich's Symphony No. 8 in C Minor. Carnegie Hall at 8. $13–$52.

VIENNA STRING TRIO—Violinist Jan Pospischal, violist Wolfgang Klos, cellist Wilfriend Rehm. Mozart's adaptation from Bach, KV. 404a; Krenek's Trio, Op. 118; Schubert's Triomovement in B, D. 471; Rainer Bischof's Trio, Op. 26. Weill Recital Hall at 8. Free.

STANFORD OLSEN, tenor. Works by Ives, Britten, Tippett, others. Alice Tully Hall at 8. $10.

CHIEFTAINS—With Aer Lingus Pipe Band. Traditional Irish music. Avery Fisher Hall at 8. $15–$30.

SHERRY SYLAR, oboist/**STEPHANIE JUTT,** flutist; with pianist Jonathan Feldman. Demersseman's "William Tell" Trio; Widerkehr's Oboe Sonata; McKinley's Romances for Flute. Merkin Concert Hall at 8. $10.

AMERICAN BRASS QUINTET and **NEW YORK WOODWIND QUINTET**—Featuring trumpeter Chris Gekker. Works by Vincent Persichetti, Mel Powell, David Sampson, others. Juilliard Theater, 155 W. 65th St. (769-7406), at 8. Free; tickets required.

LUIS QUINTERO, guitarist. Works by Rodrigo, Albeniz, Barrios, Bach. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $20.

ORQUESTA NOVA—Works by Astor Piazzolla, Carlos Franzetti, Jobim, Villa-Lobos. Christ and St. Stephen's Church, 120 W. 69th St. (586-7799), at 8. $10.

Tuesday, March 17

ST. LUKE'S CHAMBER ENSEMBLE, Bruce Adolphe conductor. The ensemble celebrates dance. Ibert's *Le Jardinier De Samos;* Beethoven's Serenade in D, Op. 25; N.Y. premiere of Bruce Adolphe's *Sharehi.* Merkin Concert Hall at 8. $12.

CHAMBER MUSIC SOCIETY—See 3/15. Tonight at 7:30.

EMMA JOHNSON, clarinetist (N.Y. debut); with pianist Gordon Back. Works by Crusell, Schumann, Brahms, Poulenc, others. 92nd St. Y at 8. $7, $11.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 3/9 at 8: Verdi's *Rigoletto,* Santi conducting; Mims, Ichihara, Lormi, Kelly, Courtney. 3/10 at 8: *Le Nozze di Figaro;* Levine conducting; Te Kawana, Upshaw, Von Stade, Hampson, Furlanetto, Christin. 3/11 at 7 (note time): Verdi's *Don Carlo,* Levine conducting; Millo, Zajick, Sylvester, Chernov, Ramey. 3/12 at 6:30 (note time): First production of Wagner's *Parsifal;* production by Otto Schenk, sets and projections designed by Gunther Schneider-Siemssen, costumes designed by Rolf Langenfass, lighting designed by Gil Wechsler, stage direction by Phebe Berkowitz; Meier, Jerusalem, Weikl, Mazura, Moll. 3/13 at 8: *Le Nozze di Figaro;* same as 3/10 except Schuman for Te Kawana. 3/14 at 1 (note time): *Don Carlo;* same as 3/11. 3/14 at 8:30 (note time): *Rigoletto;* same as 3/9 except Leech for Ichihara. 3/16 at 6:30 (note time): *Parsifal;* same as 3/12. 3/17 at 8: *Rigoletto;* same as 3/9 except Leech for Ichihara.

St. Petersburg National Opera

NEW YORK STATE THEATER—Through 4/5. Tickets: $20–$70. 3/17 at 8: Mussorgsky's *Boris Gudonov,* Stanislav Gaudassinsky conducting.

Opera Orchestra of New York

CARNEGIE HALL—Tickets: $18–$75. 3/15 at 8: Wagner's *Rienzi,* Eve Queler conducting; featuring heldentenor Reiner Goldberg.

Other

AMATO OPERA THEATRE—Through 4/5. Anthony Amato, director. Verdi's *La Forza del Destino.* 3/14 at 7:30; 3/15 at 2:30. 319 Bowery (228-8200). $15.

DAWN UPSHAW, soprano. Benefit Concert for the George London Foundation for Singers. Lotus Club, 5 E. 66th St. (772-2768). 3/16 at 8. $150.

HENRY STREET SETTLEMENT MUSIC SCHOOL—Verdi's *Macbeth.* Harry Dejur Henry Street Playhouse, 466 Grand St. (598-0400). 3/14 at 7; 3/15 at 3. $10.

LYRITAS PERFORMERS—Act I of Wagner's *Tristan and Isolda.* Trinity School, Columbus Ave. and 91st St. (362-7439). 3/15 at 4. $10.

MANNES OPERA ENSEMBLE—Donizetti's *The Methods of Madness,* Amy Kaiser conducting. Concert Hall, Mannes College, 150 W. 85th St. (496-8524). 3/14, 3/16 at 8. Free.

OPERA DEPARTMENT OF THE UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC—Premiere of John Mortimer's adaptation of Mozart's *Zaide,* Malcolm Fraser conducting; with the Philharmonia Chamber Orchestra. Juilliard Theater, 155 W. 65th St. (721-6500). 3/12 at 8. $10.

BROOKLYN COLLEGE OPERA THEATER—Puccini's *La Boheme,* Richard Barrett conducting. Walt Whitman Hall, Brooklyn College, one block west of the juction of Flatbush and Nostrand Aves., Brooklyn (718-434-1900). 3/11, 3/15 at 2; 3/13 at 8. $10.

REGINA OPERA COMPANY—Mozart's *Cosi Fan Tutte,* Alejandro Guzman conducting. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 3/14 at 8; 3/15 at 4. $10.

DANCE

Feld Ballets/NY

JOYCE THEATER—Through 3/22. Tickets: $28. 3/10 at 8: *Ah Scarlatti; Savage Glance; Wolfgang Strategies.* 3/11 at 8: *Clave; Fauna; Love Song Waltzes; Skara Brae.* 3/12 at 8: *Ah Scarlatti; Endsong; Wolfgang Strategies.* 3/13 at 8: *A Footstep of Air; Shadow's Breath; To the Naked Eye; Skara Brae.* 3/14 at 8: *Common Ground; Love Song Waltzes; Wolfgang Strategies.* 3/15 at 2: *Ah Scarlatti; Fauna; Clave; The Jig Is Up.* 3/15 at 7:30: *Contra Pose; Ion; Evoe; Endsong.* 3/17 at 8: *Love Song Waltzes; Savage Glance; Wolfgang Strategies.*

Merce Cunningham Dance Company

CITY CENTER—Through 3/29. Tickets: $15–$35. 3/17 at 7:30: N.Y. premiere of James Joyce's *Beach Birds.* Also, *Neighbors; Trackers.* 131 W. 55th St. (581-7907).

Other

ART BRIDGEMAN and **MYRNA PACKER**—Premiere of *Strip.* St. Mark's Church, Second Ave. and 10th St. (255-5798). 3/12–3/15 at 8:30. $10.

COLLOQUIUM CONTEMPORARY DANCE COMPANY—Works by choreographers Martha Connerton, Sari Eckler, Zvi Gotheiner, James Sewell, others. Merce Cunningham Theater, 55 Bethune St. (272-0784). 3/13 at 9; 3/14, 3/15 at 8. $10.

DEMETRIUS KLEIN AND DANCERS—*Foreigner; Panteteux; Some Rose Windows.* Movement Research Performance Space, 179 Varick St. (924-0077). 3/14–3/16 at 8:30. $10.

EDITH STEPHEN ELECTRIC CURRENTS—Stephen's *Paradise Lost and Found.* Currier Studio, 425 Broome St. (989-2250). 3/13–3/15 at 8. $10.

GAIL CONRAD—*Walk Around the Block (An Urban Riff),* an evening-length piece for eight tap dancers and accordian player. Theater for the New City, First Ave. and 10th St. (254-1109). 3/12–3/15 at 8. $10.

JEFF McMAHON, artist-choreographer; with performance artists Keith Antar Mason, Elia Arce. *Torn Language/Dialogue of Doubt.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/12–3/14 at 8. $12.

KRISZTINA DE CHATEL DANCE COMPANY—De Chatel's *Typhoon.* The Kitchen, 512 W. 19th St. (255-5798). 3/12–3/15 at 8:30. $12.

ST. LUKE'S CHAMBER ENSEMBLE—See "Concerts," 3/17.

WOODPECKERS—Featuring tap dancers Brenda Bufalino and Lynn Dally. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 3/13–3/14 at 8. $15.

SARA RUDNER—Eight solos by the choreographer. University Settlement, 184 Eldridge St. (674-9120). 3/13–3/14 at 8; 3/15 at 3. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Annual lobster D festival, through 3/13. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.–8. **(I)** **AE.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E) AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M) AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M) AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M) AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M) AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E) AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I) AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M) AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M) AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E) AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M) AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M) AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E) AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E) AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M) AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E) AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M) AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E) AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E) AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E) AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M) AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M) AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M) AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon rissotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M) AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Pre-theater D 5–7:30. **(M)** **AE, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open

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Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** AE.

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** AE, CB, DC, MC, V.

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** AE, CB, DC.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** AE, CB, DC, MC, TM, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** AE, CB, DC, MC, V.

57th–60th Streets

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** AE, DC, MC, V.

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** AE, DC, MC, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** AE, CB, DC, MC, TM, V.

KODNOI—208 E. 60th St. (688-9885). Casual. Thai. Spcls: tamarind duck, hor mok talay, pla geian. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–11:30. Private parties for 30–40. **(I–M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** AE, CB, DC, MC, V.

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** AE, CB, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** AE, CB, DC, MC, V.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** AE, CB, DC, MC, TM, V.

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** AE.

Above 60th Street, East Side

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** AE, MC, V.

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** AE, CB, DC, MC, TM, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I–M)** AE, CB, DC, MC, TM, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. AE, CB, DC, MC, V.

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** AE, MC, TM, V.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** AE, MC, V.

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** AE.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** AE, CB, DC, MC, TM, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** AE, CB, DC, MC, V.

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: fresh fish and pasta. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Bar open til 2 a.m. Private parties for 100. **(M–E)** AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10:45. Private parties for 30–80. Closed Sun. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, TM, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

POONA—128 W. 72nd St. (874-7420). Casual. Northern Indian. Spcls: biriani, lamb kurma, chicken makni, begun bhorta. Res. sug. L daily noon–4. D Mon.–Sat. 4–11:30, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

FIORENTINO'S—313 Avenue U, bet. West St. and McDonald Ave. (718-372-1445). Casual. Italian. Spcls: linguini frutta di mare, veal rollatini mushroom marsala, lobster fra diavolo. No res. L and D Mon.–Thu. noon–10:15, Fri. to 11:15, Sat. to midnight, Sun. 1–10. Ent. Sat. **(I–M)** **AE.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

SHORT RIBS—9101 Third Ave. (718-745-0614). Casual. American. Spcls: baby back ribs, chicken seafood jambalaya, blackened Cajun fish. No res. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 4–midnight. Private parties for 75. Ent. Mon.–Wed., Fri.–Sat. **(M)** **AE, DC, MC, TM, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

WOMEN'S HISTORY MONTH—Women's Health Education Project hosts a lecture on **Redefining Women's Sexuality** on 3/11 from 6 to 8. At Judson Memorial Church, 241 Thompson St. $5 (633-0946). . . .**The YWCA of New York,** 610 Lexington Ave., hosts an exhibition of four women artists in **Expressions of Ourselves: Women Artists with Disabilities,** 3/17–25, at the Elsa Mott Ives Gallery. Free (755-4500).

PARADES, SHOWS, AND FAIRS—The St. Patrick's Day Parade is 3/17 at noon; starts at 44th St. and Fifth Ave. Call for more details (914-968-4016). . . .**The New York Flower Show** celebrates the arrival of spring with **Discovery '92,** 3/14–22. Hours: weekdays, 10 a.m.–8, weekends, 10 a.m.–6, and benefit preview is 3/13. At Pier 92, 55th St. at the Hudson River. $4–$10 (757-0915). . . .**The Kings Bay YM-YWHA,** 3495 Nostrand Ave., hosts its **Purim Carnival** on 3/15, 11 a.m.–1. $2–$6 (718-648-7703). . . .**The Fifth Annual Yemenite Cultural Festival** is 3/15, 2–4, at Yeshiva University's Stern College for Women, 245 Lexington Ave. at 35th St. Free (960-5285). . . .**The Queens Jewish Community** hosts its **Thirteenth Annual Purim Parade** on 3/15 at 11. A carnival begins at 10 a.m., Main St. and 73rd Ave.; the parade starts at 11 a.m., Main St. and 68th Dr. Free (718-380-5206).

BENEFITS—The White Columns Benefit Gala and Silent Auction is 3/14 from 7 to 10. At 154 Christopher St. $100 (single) or $150 (couple); reserve (924-4212). . . .**Phoenix House,** a drug treatment center, marks its 25th anniversary with a **Gala Benefit Party** on 3/11 at U.S. Customs House, 1 Bowling Green. Cocktails begin at 7:30; dinner starts at 8. $1,000; reserve (595-5810).

PERFORMANCE—Bernie's Bar Mitzvah, featuring a cast of 34, is a theatrical spoof of a Jewish boy's bar mitzvah (complete with an open bar, cocktail party, Kosher-style dinner, and dancing). Written and directed by Howard Perloff, it has an open-end engagement at the 24-Karat Club, 327 W. 44th St. Tues.–Sat. at 7; Sat. at 2; and Sun. at 1 and 6. $65 (Sat. matinee), $75, and $85 (Sat. at 7); reserve (800-231-8607).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **Ian Frazier** (*Great Plains* and *Dating Your Mom*) and **Jamaica Kincaid** (*Lucy* and *A Small Place*) on 3/16 at 8. $8 (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **Rachel Blau Duplessis,** speaking on "Modern Women Poets and the Gender Ideology of Lyric" on 3/11 at 8; **Uncensored II: Writers Reading From Their Journals,** on 3/13 at 10:30; and **Eric Gudas** reads his poetry and **Oliver Wadsworth** performs *Struggles in Daddy's Dress* on 3/16 at 8. $5 (674-0910). . . .**The Manhattan Theatre Club at City Center,** 131 W. 55th St., presents **First Fiction: Cristina Garcia and Pam Houston** on 3/16 at 8. Garcia's *Dreaming in Cuban,* set for a March release, and Houston's *Cowboys Are My Weakness* will be read. $8 (645-0905). . . .**La MaMa La Galleria,** 6 E. 1st St., presents **Gloria Vando** on 3/13 at 8. Contributions accepted (505-2476). . . .**The New York Public Library** presents **Jeane J. Kirkpatrick** on 3/11 and **Moshe Idel** on **Jewish Mysticism Today** on 3/17. Both at 6 in the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**The Academy of American Poets** presents **Poets of Alaska: Tlingit Oratory,** with Nora Marks Dauenhauer and Richard Dauenhauer, on 3/12 at Poets House, 72 Spring St., second floor, and poets **Stephen Dobyns** and **Louise Glück** on 3/17. The latter two are at the French Institute/Alliance Francaise, Florence Gould Hall, 55 E. 59th St. Both at 7. $5; (427-5665). . . .**The Writer's Voice** presents **Mary Stewart Hammond,** author of the poetry collection, *Out of Canaan,* and **Ed Vega.** On 3/13 at 8. At 160 Central Park W. $7 (875-4123). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., *presents the following:* **Thulani Davis,** author of *1969,* and **Lois Griffith,** reading from her novel-in-progress, at 7:30 ($6) and **Armando Rodriguez** and **Victor Rednón Latin Jazz Orchestra** at 9:30 and 11 ($6) on 3/11; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Mario Escalero's Jazz Ensemble** at 10 and 11 ($6) on 3/12; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Eve Merriam** and a **Poetry Slam** at 10 ($5) on 3/13; and **Miguel Pinero's Nuyorican Nights** at 7:30 ($10), poets **Josefina Baez** and **Maria Mars** at 10 ($6), and **Mario Escalero's Jazz Ensemble** at 11:30 and 12:30 a.m. on 3/14 ($6). Call for more information (505-8183). . . .**The Municipal Art Society** presents **Mona Simpson,** author of *Anywhere But Here,* on 3/15 at 2. At the Urban Center, 457 Madison Ave., at 51st St. $3; reserve (935-3960). . . .**The Institute for Objectivist Studies** presents **Stephen Hicks** speaking on **Why Altruism?** On 3/14, 3–5, at the Princeton Club, 15 W. 43rd St. $12; reserve (914-471-6100). . . .**American Society of Journalists and Authors, Inc.** presents **George Plimpton,** at noon on 3/11 at the Roosevelt Hotel, Madison Ave. at 45th St. $35; reserve (997-0947).

SYMPOSIUMS AND FORUMS—The Alternative Museum, 594 Broadway, #402, presents a panel, **Breaking the Silence on Domestic Violence,** on 3/14 at 3. (966-4444). . . .**Cooper Union** presents two free symposiums: on 3/11, 7–9, architects, artists, engineers, historians, and political leaders discuss **Citizens of the Street: Designing for the Homeless** (353-5810); and on 3/12 at 7, the conquest of the Americas is explored in **The 500 Years.** Both at 7 E. 7th St. (674-0601).

TOURS

RADICAL WALKING TOUR—Greenwich Village I. 3/14 at 1: An anarchist tour led by radical historian Bruce Kayton, N.Y. Marxist School. Meet at the Washington Sq. Arch. $6 (718-492-0069).

SHOE LEATHER WALKING TOURS—3/21 at 1, **A Literary and Historic Walking Tour of Gramercy Park.** Call for reservations and meeting place. $10 (679-7786).

URBAN EXPLORATIONS—3/14 from 1 to 4, **Atriums of New York.** A tour of midtown atriums including the Ford Foundation, Chem Court, and more. . . . 3/10 from 10 a.m. to 1, **The Art Deco Era,** an exploration of buildings influenced by the "Jazz Age." $15; register (718-721-5254).

DEAD STARS REVISITED—3/14 from 1 to 3, **Upper East Side.** Relive the glory days of James Cagney, Marilyn Monroe, and Louis B. Mayer with film connoisseur Josh Rosen. Call the Events Specialty Exchange for meeting place and reservation. $12 (518-4059).

CITYWALKS—Tours with John Wilson. 3/14 at 1, **Chelsea.** Meet at the southeast corner of Seventh Ave. and 23rd St. . . .3/15 at 1, **Park Ave. from 42nd St. to 57th St.** Meet on the southwest corner of Park Ave. and 42nd St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—3/15 at 1, 17 at 11 a.m. and 3, **Irish New York:** A walking tour through the former Little Ireland district of Lower Manhattan. Sites include St. Patrick's Cathedral, Al Smith's birthplace, and the former site of Tammany Hall. $9. . . .3/14 at 11 a.m., **Ellis Island,** a guided tour of the museums and grounds. $15 (includes boat ticket, movie, and tour); reserve (439-1090).

THE WOMEN OF WASHINGTON SQUARE—3/15 at noon, a tour with Joyce Gold. Meet at the Washington Sq. Arch. $12 (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—3/14, 21, 28, 4/4, 11, 18, 25, **Manhattan's Four Sq. Walking Tour.** Alfred Pommer leads a tour from Union Sq. Park to Madison Sq. Park and Gramercy Sq. Park to Stuyvesant Sq. Park. Meet on the northeast corner of 14th St. and Broadway. $15 (979-2388).

ADVENTURE ON A SHOESTRING—3/14 at 2 in Manhattan and at 3 in Jersey City, **Historic Jersey City**. $5; reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 3/15 from 11 a.m. to 4, **Boro Park,** $20.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 3/14, 21, 28 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 3/14, 22 at 2: **Death Scenes of the Rich and Famous;** meet at 13 W. 54th. St., to see where some of New York's most gruesome murders have taken place. . . .3/14, 21, 28 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .3/15, 29 at 2: **Ghosts of Greenwich;** meet at the Washington Sq. Arch for a daylight ghost hunt of the Village. . . .3/15, 21 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .3/14 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .3/15, 29 at 2: **A Writer's Walk Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll.

CENTRAL PARK—Walks and Talks. 3/15 at 2, "Real Cool." Meet the Rangers at Loeb Boathouse to learn how plants and animals cope with the cold weather.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 3/14, Mutton Town Preserve, LI. 3/15, Inwood Park.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 3/14 at 8:30 vs. New Jersey. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. Next home game: 3/17 at 7:30 vs. Chicago.

BOXING—Daily News Golden Gloves Amateur Tournament Finals. 3/12, 13 at 7:30. The Paramount, Madison Square Garden. (465-MSG1).

BIATHLON—(212-289-4113). **1992 Winter Biathlon Series;** Flushing Meadows, Corona Park. 3/15 at 9 a.m. $25.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/11 at 7:30 vs. Chicago. 3/16 at 7:30 vs. Montreal. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 3/14 at 2:05 vs. Buffalo. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$24. Next home game: 3/19 at 7:35 vs. Edmonton.

STEPS—Four Leaf Clover 4M, 3/15 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FESTIVAL—See a world of cultures at the **4th annual Children's Book and Crafts Festival**, featuring books in 75 languages, food, and activites such as origami, mask making, Indian hand painting, and storytelling by Laura Simms. 3/14 from 11 a.m. to 4:30. Storytelling at noon and 1. United Nations International School, 24-50 East River Drive at 25th St. (684-7400). $1; adults $2.50.

SLEEPING BEAUTY—A musical adaptation of the Perrault fairy tale, with some twists and turns, by Virginia's Theatre IV; for ages 5–12. 3/14 at 11 a.m. and 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. off Greenwich St. (618-1980). $7; reserve.

BLOOMINGDALE HOUSE OF MUSIC—Contemporary Music. A program which includes vocal settings of Langston Hughes poetry, Haiku verses, and a composition for percussion toys and piano; for all ages. 3/17 at 7. 323 W. 108th St. (663-6021). Free.

A POPPY SEED PURIM—A musical comedy with a sing along, costume parade, and supervised art project celebrating the holiday Purim, when Persian Jews escaped the massacre plotted by Haman; for ages 3 and up. 3/15 at 11 a.m. and 1. Elaine Kaufman Cultural Center, 129 W. 67th St. (362-8719). $7.

92ND STREET Y—The Great Dinosaur Mystery. Told with huge puppets, zany magic, and live music; for ages 3–8. 3/15 at 1:30. 1395 Lexington Ave. (996-1100). $12; reserve.

BANK STREET COLLEGE—Music in the Air. Join Mike Glick & The New Song Project as they set children's poems to music; for ages 5 and up. 3/15 at 2. 610 W. 112th St. (222-6700, ext. 228). $3; adults $6.

HENRY STREET SETTLEMENT—Listen My Children. Maxine Maxwell acts out stories of African and African-American heroes, with audience participation; for ages 5–9. 3/15 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 3/15 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Opens 3/12, Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. The Lamb's Theatre, 130 W. 44th St. (970-1780). $25.

CHINA INSTITUTE IN AMERICA—Chinese Dough Figures. Celebrate an ancient Chinese craft by shaping flour and water into a bird, flower, or animal; for ages 5 and up. 3/14 at 10:30 a.m. 125 E. 65th St. (744-8181). $15; accompanying adult free; reserve.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by NBC Weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *except first Sat. of each month.

MONKEY BUSINESS—Watch the Monkey King as he discovers the magical Manfruit Tree in this Chinese fable with music and dance; for ages 5 and up. 3/14 and 15 at 1 and 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Funzapoppin Magic Show. 3/15 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

WEST END GATE—Alice Eve Cohen. Listen to this theatrical storyteller as she weaves her tales; for ages 4–10. 3/14 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Paul Bunyan Story. Lois Corwin portrays the great frontiersman. 3/14 and 15 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**, Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Meet the Author.** Attend a drawing workshop with Don Bolognese, author of *The Way to Draw and Color Monsters*; for ages 6 and up. 3/12 at 4. Fort Washington Branch, 535 W. 179th St. (927-3533). Reserve. Also on 3/17 at 4 at the Tompkins Square Branch, 331 E. 10th St. (228-4747). Reserve. . .**Stories From Africa.** Enjoy folktales and legends with music, a shadow puppet show, and audience participation; for ages 3 and up. 3/17 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**Musical Medicine Show.** A participatory program about music and sound; for ages 6–12. 3/17 at 4. 96th St. Branch, 112 E. 96th St. (289-0908).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

PRIESTO—Watch Father Jecewiz make a 16-pound duck disappear, escape from a padlocked trunk, and levitate a volunteer in this magic show; for ages 4 and up. 3/13 at 8. St. Robert Bellarmine School Auditorium, 213th St. bet. 56th & 58th Aves., Bayside, Queens (718-229-6465). $6 in advance, $7 at door.

PUPPETMANIA 2—Little Red Riding Hood. A beloved classic with a twist or two, presented by Bob Nathanson; for ages tk and up. 3/14 at 2. St. Joan of Arc Hall, 82nd St. and 35th Ave., Jackson Heights, Queens (718-429-2333). $3.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Insect Safari. Explore the underground world of wiggly things and make a print of your findings with Inspector Bugs; for ages 5–11. 3/14 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

MUSEUM OF MODERN ART—Family Hours. Parents and children can participate in an informal gallery walk-through of the Museum's collection on Saturdays before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. Sat. through 5/16 (except 4/18) from 10 to 11 a.m. Enter at 18 W. 54th St. (708-9795). $5 per family. . .**Parent/Child Workshops.** Three-part workshops designed to enhance children's appreciation of modern art, and to help adults enjoy it with their children; for ages 5–7 and 8–10. 3/14, 21, and 28 at 10 a.m. 18 W. 54th St. $15 per family. Preregister. (708-9795).

CHILDREN'S MUSEUM OF MANHATTAN—Songs of Ireland. Celebrate St. Patrick's Day with harpist and singer Emily Mitchell; for ages 4 and up. 3/15 at 3 and 4. Exhibit: **Great Stuff! Fantastic Collections.** A full 5,000-square-foot exhibit of stuff kids collect: baseball cards, Barbie dolls, chopstick rests, Pez containers, and snowdomes. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

BROOKLYN'S HISTORY MUSEUM—Stairway to Heaven. Learn about the elements that make a staircase able to stand and create your own model; for ages 6 and up. 3/15 at 2. Additional $1. 128 Pierrepont St. (718-624-0890). Reserve. Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

BOOKS

MOTHER'S LITTLE RHYME BOOK, illustrated by Henriette Willebeek le Mair. Preschool–Grade 1. Philomel Books, $6.95.

DEAR BROTHER, by Frank Asch and Vladimir Vagin. Grades 1–3. Scholastic, $13.95.

SOUND SCIENCE, by Etta Kaner; illustrated by Louise Phillips. Grades 2–5. Addison-Wesley Publishing, $8.95.

JAMIE O'ROURKE AND THE BIG POTATO, by Tomie De-Paola. Kindergarten–Grade 2. Putnam, $14.95.

COMPILED BY BERNICE KANNER

VIDEOS

CAPTAIN PLANET. Release date 3/11. Turner, 4 volumes, $9.98 each.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 3/21: Guitarist Peter Leitch with Ray Drummond on bass. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 3/11: Diane Lotny. 3/12: Joan Tyler. 3/13, 14: Tanareid featuring Rufus Reid on bass and Akira Tana on drums. 3/15: Suzanne Klewan and Michael Disibio Quintet. 3/16: Denny Morouse Quartet. 3/17: Peggy Stern Trio. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/15: Maceo Parker, Fred Wesley and Pee Wee Ellis plus Johnnie Johnson Trio. 3/16: Spirit of Life Ensemble. 3/17–22: Junior Walker and The All-Stars plus Junior Wells Blues Band. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/13: David Buskin; The Story. 3/14, 15: An Evening with Bill Bruford's Earthworks. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/14: Andy Bey with Peter Washington and Vernel Fournier. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Russian Rhythm Makers. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 3/12: Eddie Burks and Delta Blue. 3/13, 14: Otis Clay and the Chicago Fire. 3/17–19: Fernando Jones and My Band. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Wed.–Fri. from 6–8:30: Boogie Woogie Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. Through 3/15: Ahmad Jamal Trio. 3/16: The Clifford Jordan Big Band. 3/17–22: Abbey Lincoln. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/13: Singer Joe "Banjo"Burke, John Cronin on button accordion, and John Dillon on guitar. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/15: Stanley Turrentine Quintet. 3/16: Les Paul Trio. 3/17–24: Post This & Neo That featuring Jim Beard, Chuck Loeb, Mark Johnson and Al Foster. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/11–14: Guitarist Ernie Calabria followed by the Pete Malinverni Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/11: Lynne Arriale Trio. 3/12: Peter Eldridge Quartet. 3/13: Martha Lorin Quartet. 3/14: Judy Barnett Quintet. 3/15: Cabaret Meets Jazz featuring Spider Saloff and Lina Koutrakos. 3/16: Bill Charlap. 3/17: Norman Simmons presents *New Faces In Jazz.* **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 3/11–14: Pianist Judy Carmichael with Mike Hashim on saxophone. 3/15, 22: Jazz blues singer Tess Marsalis. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/11, 12: Clarence "Gatemouth" Brown. 3/13, 14: The Jon Paris Blues Review with special guests the Uptown Horns. 3/15: Blues Jam with the Popa Chubby Blues Band. 3/16: Ladies night with 970-Soul. 3/17: The David Keyes Blues Band with Stan Bronstein, Frank Pagano, John Spector, and Keith Lambert. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/14, Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The George Gee Orchestra. Thu.: Stan Rubin Band with Morty Storm. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Rick Hardeman and his Basin Street Five. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/11: Mr. Big; Tall Stories. 3/13: Agnostic Front. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/11: All-Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 3/12: The Machine. 3/13: The Soft Parade. 3/14: Glass Onion. 3/15: Showcase. 3/16: Four Sticks. 3/17: Keri and Company. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 3/13: Bobby Pratt. 3/14: Walter Bishop, Jr. 3/15: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/11, 12: Astrud Gilberto and special guest Toninho Horta. 3/13: Phantoms and Papash. 3/14: Super Blue. 3/16: Mambo Mondays with a Latin Revue. 3/17: Arcady. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/15: Terumasa Hino Quintet. 3/16: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 3/17–22, 24–29: Art Farmer Quintet featuring Clifford Jordan. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/13, 14 at 9 and 11: Manhattans. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 3/11: Wolfe Tones. 3/12: Steve Riley and the Mamou Playboys; Susan and the Groove Assassins. 3/13: Shane McGowan of the Pogues. 3/15: Steve Riley and the Mamou Playboys. 3/15, 17: Stockton's Wings. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 3/16: "Salsa Meets Jazz" featuring Orquesta De La Luz with guest jazz soloist Bobby Watson. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/15: Mal Waldron Trio. 3/16: The Vanguard Jazz Orchestra. 3/17–22: Ed Blackwell Project **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 3/11, 12: Mark Helias Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/11: The Black Girls. 3/12: Chucklehead. 3/13: The New Funkadelic; The Second Generation. 3/14: Suns of Jubal; Gravity. 3/15: Quicksand; Versus. 3/16: Frankie Jackson's Soul Kitchen. 3/17: Shaman. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 3/14, 16–21: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/11: 9 Below Zero; Broken-Hearted Blues Band; Big Wiggley. 3/12: Juke Joint Johnny and the Eric Warren Band. 3/13: The Ohio Players. 3/14: Delbert McClinton plus Young Neal and the Vipers. 3/16: Barleycorns. 3/17: Black 47. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 3/14: Dave Attell, Brian McFadden, Wally Collins. 3/15: Jay Mohr with comics. 3/15: Open mike with Helen Keaney. 3/17–21: Vic Dibeteto, Tony Woods and Wally Collins. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with a exciting classically modern room. 3/13–15, Fri. at 8 and 10:30, Sat. at 9 and 11:30, Sun. at 8: Comedian Mike MacDonald. 3/16 at 8: Jamie De Roy with her comedy talk and variety show. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letter-man," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92.* **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/15: Phil Tagliaferri, Johnny Lampert, Lenny Varnedoe, Allen Enlow, Al Romero, Danny Curtis and Scott Bruce. 3/16–22: Tom Whitely, Stu Trivax, Kent Kasper, Darrell Hammond, Johnny Lampert, Mike Eagan, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 3/11: Comedy-magician Imam and magician Meir Yedid, with pianist Rich Sanders. 3/12: Magicians Eric DeCamps and Margaret Steele. 3/13, 14: Comedy-magicians Prof. Baxter, Billy Norton, and Mark Mitton, with pianist Rich Sanders. 3/17: Comedy magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/15: Jon Manfrellotti, Anthony Clark, Dave Attel, and Fred Anderson. 3/17–22: Joey Vega, Frank Santorelli, Billy Jaye, and Lew Schneider. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 3/11 at 10:30: Benny Harrison; Pro-jam featuring Richie Canatta and Julio Fernadez at 11:30. 3/12 at 10:15: Tony Strong Band; Valerie Ghent at 11. 3/13 at 10:30: Mona Lisa Overdrive. 3/14 at 10:30: Ib4e. 3/17 at 10:30: Kati Mac. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/14, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: All Four Fun, musical comedy foursome. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 3/11: Singer Jon Andersson. 3/12, 13: Jill O'Hara with pianist Bill Mays. 3/14: Evan Matthews with pianist David Lewis. **Piano Bar:** Wed.–Sat., Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/11: ... *With Dreams In His Eye,* musical revue; Donna Kincaid with Rob Larocco. 3/12: *Forgotten Broadway,* musical revue; I've Got A Mind To Ramble With Gail Lou. 3/13: Baus & Troche; Gotham City Improv. 3/14: Jan Abrams Sings The Jimmy Webb Songbook; Now Playing Michael Marotta. 3/15: Ron Shelter's Showcase '92; Jane Fuller with Daryl Kojak; General Hambrick from 'Miss Saigon'. 3/16: *Hollywood Opera,* musical comedy spoof; Lennie Watts. 3/17: Meg Flather with Christian Daisy; Cast Members of 'Miss Saigon' Benefit. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/11: Stand-Up Comedy Explosion; Suzanne O'Neil. 3/12: Suzanne Westenhoefer; Michael Isaacs. 3/13: *The Remarkable Ruth Fields,* musical revue; Lee Genesis; Stars of Tomorrow. 3/14: Broken Lizard; Variety Show. 3/15: The Seven-Tease Sisters; 99% Art Free, opera parody; Maggie Moore. 3/17: No Clue, rock 'n roll show band. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/11: Martha Lorin; Debby Boilly. 3/12: Phyllis Pastore; *My Ideal,* Richard Whiting Revue. 3/13: Baby Jane Dexter; Sarah Zahn. 3/14: Long Island Sound; Helen Baldassare; Annie Hughes; Baus & Troch/Loons & Toons, musical comedy variety. 3/15: Peggy Herman; Darcy Thompson; Jim Luzar. 3/16: *Here's To Our Friends ... The Aids Music Revue;* Marieann Meringolo. 3/17: Peppy Greene; John Forster. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/11: Rita Ashdale. 3/12: Anne Mulhall; Steve Andryszewski. 3/13: Dai Min with Dean X. Johnson; Roxanne Baxter with Mathew Ward. 3/14: Elaine Brier with Scott Traudt; The MGM Society with Tommy Femia and Hal Simons. 3/15: Richard Storm with Chris Denny; *Music On Tour,* musical revue. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/13 at 8:30: Bonnie Lee Sanders with *Undiscovered Hits* featuring Thomas Spahn. 3/14: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 5/2: Singer-pianist-entertainer Mark Nadler with his broad repertoire in both French and English, every Tue.–Sat. from 9. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/28, Tue.–Sat. at 9 and 11:15: Singer-actress Helen Schneider with *Helen Schneider Sings Harold Arlen ... A Woman's Prerogative.* **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**Clubby room with pianist-singer George Shearing at 8 and 10:30 (benefit for the Bach Foundation). **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 3/11 at 10:30: *Hearts & Voices,* directed by Barry Kleinbort featuring Michael Curran, Jack Dabdoub, Julie Kurnitz, Nancy Mayans, Ellen Mittenthal, Robert Montano Keith Savage, Kathrin King Segal, Dorothy Stanley, Melanie Vaughan and Sal Viviano. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 3/11 at 8 and 10:30: Gwynne Rivers with *Sentimental Journey.* 3/12 at 8 and 10:30: Hot Jazz with Maryel Epps. 3/13 at 8 and 10:30: Mild Thing featuring Lang Phipps. 3/14 at 7:30 and 10: Timi Michael and the Nat Jones Trio. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/21, Tue.–Thu. at 9:30 and Fri.–Sat. at 9:30 and 11:30: Singer Iris Williams. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/28, Tue.–Sat. at 8:45 and 10:45: Eartha Kitt. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., March 11

2:00/WNCN—Poulenc: *Les Biches;* **J. Haydn:** Piano Trio No. 27 in C.

WQXR—Strauss: Duo Concertante.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Mozart:** Piano Sonata No. 8 in D.

WQXR—Boccherini: Cello Cto. No. 2 in D.

4:00/WNCN—Borodin: *In the Steppes of Central Asia;* **J. Haydn:** Divertimento for Winds No. 7 in B-Flat.

WQXR—Shostakovich: Ballet Suite No. 1.

5:00/WNCN—Liszt:"Paganini" Étude No. 6, Variations; **Vivaldi:** Cto. for Strings No. 10 in b.

WQXR—Beethoven: *Léonore Overture,* No. 3.

6:00/WNCN—Dvoràk: *Carnival Overture;* **Mendelssohn:** String Sym. No. 5 in B-Flat.

7:00/WNCN—Borodin: *Prince Igor,* Polovetsian Dances; **Mozart:** Sym. No. 14 in A.

WQXR—Bach/Mahler: Suite.

8:00/WNCN—C.P.E. Bach: Cto. for Harpsichord in c; **Weber:** Grand Duo Concertante.

9:00/WNCN—Copland: *Appalachian Spring,* "Ballet for Martha."

Thu., March 12

2:00/WNCN—J. Haydn: Cto. for Violin No. 2 in B-Flat; **Mozart:** Sym. No. 8 in D.

WQXR—Beethoven: Twelve Variations on the Theme from Handel's *Judas Maccabaeus.*

3:00/WNCN—Gershwin: *Rhapsody in Blue;* **Schubert:** Symphonic Fragments in D.

WQXR—Mozart: Clarinet Cto. in A.

4:00/WNCN—J. Strauss II: *Die Fledermaus,* Ov.

WQXR—Rimsky-Korsakov: *Capriccio Espagnol.*

5:00/WNCN—Gershwin: "I Got Rhythm," Variations; **Vivaldi:** Wind Trio in g.

WQXR—C.P.E. Bach: Sym. No. 4.

6:00/WNCN—Liszt: *Mephisto Waltz,* No. 1; **Abel:** Sym. No. 5 in C.

7:00/WNCN—Bach: *Anna Magdalena Notebook,* "Little Suite"; **F. Benda:** Cto. for Flute in A.

WQXR—Saint-Saëns: Piano Cto. No. 2 in g.

8:00/WNCN—"Luciano Pavarotti: The World Cup Celebration Concert." With flutist Andrea Griminelli and the Bologna Orchestra. WNET simulcast.

Fri., March 13

2:00/WNCN—Beethoven: Piano Sonata No. 28 in A; **Hertel:** Cto. for Trumpet and Winds.

WNYC—Jolivet: Serenade for Wind Qnt.

WQXR—Rachmaninoff: Sym. in d.

3:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol;* **J.C. Bach:** Cto. for Harpsichord in G.

WNYC—Copland: *Quiet City;* **Kirchner:** Cto. for Violin, Cello, Ten Winds, and Percussion.

WQXR—Bach: "Brandenburg" Cto. No. 1 in F.

4:00/WNCN—Glinka: *Russlan and Ludmilla,* Ov.; **J. Haydn:** Concertino No. 12 in C.

WQXR—Grieg: *In Autumn.*

5:00/WNCN—Mendelssohn: *Athalia,* "War March of the Priests"; **Vivaldi:** Cto. for Violin No. 7 in d.

WQXR—Sarasate: *Carmen Fantasy.*

6:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **J.F. Fasch:** Cto. for Clarinet in B-Flat.

7:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Chopin:** Scherzo No. 1 in b.

WQXR—Strauss: *Symphonia Domestica,* "Parergon."

8:00/WNCN—J. Haydn: Sym. No. 96 in D, "Miracle"; **Mozart:** Piano Sonata No. 16 in B-Flat.

9:00/WNCN—Brahms: Cto. for Violin in D.

WQXR—Detroit Symphony Orchestra. **Hailstork:** Sym. No. 1; **Copland:** Clarinet Cto.; **Prokofiev:** Sym. No. 5 in B-Flat. Conductor: Dunner; clarinetist: Stoltzman.

Sat., March 14

10:00 a.m./WNCN—Elgar: *In the South,* Ov.; **Hertel:** Cto. for Bassoon in a.

WNYC—"Wall-to-Wall Schumann" (until 6:00).

WQXR—Beethoven: *Consecration of the House;* **Delius:** *Florida Suite;* **Franck:** Symphonic Variations for Piano and Orch.

11:00 a.m./WNCN—Wagner: *Tannhäuser,* Ov. and "Venusberg Music"; **Gershwin:** Second Rhapsody for Piano.

WQXR—Liszt: *Mephisto Waltz;* **Mendelssohn:** Trumpet Ov.

NOON/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **J. Haydn:** String Qt. in E-Flat, "Joke."

WQXR—Bach: Cto. for Violin, Flute, and Harpsichord in a; **Brahms:** Waltzes.

1:00/WNCN—Berlioz: *Symphonie Fantastique.*

WQXR—"Texaco-Metropolitan Opera Broadcast." **Verdi:** *Don Carlo.* Conductor: Levine; cast: Milo, Zajick, Shicoff, Chernov, Ramey, Koptchak.

2:00/WNCN—Vivaldi: Cto. for Two Violins in D.

3:00/WNCN—Bizet: *Children's Games;* **Bach:** Viola da gamba Sonata No. 3 in g.

4:00/WNCN—Mozart: *Sleigh Ride.*

5:00/WNCN—Saint-Saëns: *Suite Algerienne,* "French Military March"; **A. Scarlatti:** Sinfonia No. 2 in D.

6:00/WNCN—Boccherini: Minuet in E from String Qnt. in A; **Sperger:** Cto. for Hunting Horn in D.

7:00/WNCN—Grieg: *Holberg Suite;* **Assmayer:** Octet in E-Flat.

8:00/WQXR—The Cleveland Orchestra. **Soley:** *Relieves;* **Berlioz:** *Nuits d'été;* **Mendelssohn:** Sym. No. 3 in a. Conductor: De Waart; soloist: Hellekant.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G.

Sun., March 15

10:00 a.m./WNCN—"Classic Guitar." **Paisiello:** Cto. for Mandolin in E-Flat; **Carulli:** Nocturne Concertante.

WQXR—Saint-Saëns: Sym. No. 3 in c, "Organ"; **Mendelssohn:** Concert Piece for Clarinet, Basset Horn, and Orch. in f.

11:00 a.m./WNCN—Wagner: *Rienzi,* Ov.; **Rachmaninoff:** Variations on a Theme by Corelli.

WQXR—Donizetti: Qt. for Strings in A; **Grieg:** Lyric Suite.

NOON/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Saint-Saëns:** Cto. for Cello No. 2 in d.

1:00/WNCN—Chicago Symphony Orchestra. **Mozart:** *Marriage of Figaro.* Conductor: Barenboim; soloists: Cuberli, Rodgers, Bartoli, Furlanetto.

WQXR—Fauré/Rabaud: *Dolly Suite;* **Handel:** Trio Sonata in F.

2:00/WNYC—"Library of Congress Concerts." Songs by Schubert, Strauss, Debussy, Charpentier.

WQXR—Liszt: Ballade No. 2 in b.

3:00/WNCN—Ravel: *Bolero;* **J. Haydn:** Cto. for Piano No. 11 in D.

4:00/WNCN—Weber: *Der Freischütz,* Ov.; **Handel:** Cto. for Two Wind Ensembles No. 3 in F.

5:00/WNCN—Sullivan: *Mikado,* Ov.; **G. Gabrielli:** Three Canzoni.

6:00/WNCN—Reznicek: *Donna Diana,* Ov.; **Boccherini:** Cto. for Cello in D.

7:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Mendelssohn:** String Sym. No. 12 in g.

8:00/WQXR—"Sunday Night Opera House." **Wagner:** *Die Gotterdammerung,* Acts Three and Four. Conductor: Levine; soloists: Behrens, Studer, Salminen, Wlaschiha, Hong.

9:00/WNCN—J. Haydn: Sym. No. 104 in D, "London."

Mon., March 16

2:00/WNCN—J. Haydn: Sym. No. 83 in g, "The Hen"; **Paisiello:** Cto. for Mandolin in C.

WNYC—Lalo: *Symphonie Espagnole;* **Enesco:** *Legend.*

WQXR—Borodin: *Prince Igor,* Polovetsian Dances.

3:00/WNCN—Suppe: *Poet and Peasant,* Ov.; **Zach:** Cto. for Oboe in B-Flat.

WNYC—Satie: *Three Places in the Form of a Pear;* **Berlioz:** *Nuits d'été.*

WQXR—Dvoràk: Serenade for Strings in E.

4:00/WNCN—Godard: *Suite de trois morceaux,* Waltz; **D. Scarlatti:** Sonata in C.

WQXR—Rossini: Sonata for Strings No. 4 in B-Flat.

5:00/WNCN—Verdi: *Aida,* Grand March; **Naumann:** *Amphion,* Ov.

WQXR—Adams: *Chairman Dances.*

6:00/WNCN—Gershwin: Three Preludes for Piano; **Vivaldi:** Cto. for Cello in c.

7:00/WNCN—Bruch: Cto. for Violin No. 1 in g; **Falla:** "Four Spanish Pieces"; **M. Haydn:** Divertimento in D.

WQXR—Hanson: Sym. No. 2, "Romantic."

8:00/WNCN—Mozart: Cto. for Piano No. 14 in E-Flat; **Respighi:** *The Birds.*

WQXR—Schubert: Sym. No. 8, "Unfinished"; **Bartok:** Violin Cto.

9:00/WNCN—Grofe: *Grand Canyon Suite.*

WQXR—The Royal Concertgebouw Orchestra. **Escher:** *Musique pour l'esprit en deuil;* **Berlioz:** *Nuits d'été;* **Debussy:** *La Mer.* Conductors: Chailly, Jansons; soloist: Norman.

Tue., March 17

2:00/WNCN—C.P.E. Bach: Cto. for Flute in A; **Clementi:** Piano Sonata No. 1 in C.

WQXR—Mozart: *Les Petits Riens,* Ballet Music.

3:00/WNCN—Addinsell: *Warsaw Concerto;* **Schubert:** Rondo for Violin in A.

WQXR—Poulenc: *Les Animaux Modles,* Suite.

4:00/WNCN—Mendelssohn: *Spring Song;* **Graupner:** Cto. for Recorder in F.

WQXR—Neruda: Cto. in E-Flat for Trumpet and Strings.

5:00/WNCN—Wagner: *Die Meistersinger,* "Dance of the Apprentices"; **Vivaldi:** Cto. for Two Violins in d.

WQXR—Puccini: *Capriccio Sinfonico.*

6:00/WNCN—Rimsky-Korsakov: *Mlada,* "Procession of the Nobles"; **Dvoràk:** Mazurek in e.

7:00/WNCN—Sibelius: *Finlandia;* **Tartini:** Cto. for Violin in e.

WQXR—Vaughan Williams: *The Wasps.*

8:00/WFUV—"A Box at the Opera." **Wagner:** *Rienzi,* Part II; **Martin:** *Le Vin Herbe.*

WNCN—J.F. Schubert: Cto. for Clarinet and Bassoon in E-Flat; **J. Haydn:** String Qt. in A.

WQXR—Lully: *Atys;* **Orff:** *Carmina Burana.*

9:00/WNCN—Rimsky-Korsakov: *Scheherazade.*

WQXR—The Florida Philharmonic Orchestra. **Sibelius:** Sym. No. 2 in D.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAR. 11

8:00 p.m.
5 The Taking of Pelham One Two Three (1974). The plotted suspense moves along roughshod over some tastelessness, including a comic-strip mayor, in this drama of the hijacking of a subway car, but the incredible caper is given credibility by the first-rate performances of Walter Matthau and Robert Shaw, among others. (2 hrs.)

13 Big Band Ballroom Bash. Juliet Prowse and Bobby Short are the hosts of this song-and-dance extravaganza, featuring the Artie Shaw Orchestra and couples who swing, waltz, foxtrot, and much more. (2 hrs.) Also shown Sunday at **2:30 p.m.**

10:00
13 Mark Russell Songbook. The political satirist uses song parody to take on George Bush, Manuel Noriega, and other ripe targets. (1 hr.)

MTV MTV Unplugged: Eric Clapton. The long-reigning British guitar hero in a small-scale performance, playing everything from a new version of "Layla" to "Before You Accuse Me" to "The Circus Left Town," a song about Clapton's last night with his son Conor, who fell to his death from a Manhattan high-rise. (1 hr.) Also shown Saturday at **7:00 p.m.** and Sunday at **10:00 p.m.**

10:50
TBS Bullitt (1968). Vintage Steve McQueen. He plays a rough-at-the-edges San Francisco police detective who's assigned a government witness to protect. McQueen doesn't like it, with good reason. Nice performances throughout, and that grand car chase. With Robert Vaughn, Jacqueline Bisset. (2 hrs. 15 min.)

THU., MAR. 12

7:30 p.m.
9 The **New York Mets** play the **Montreal Expos** in an exhibition game from Port St. Lucie.

8:00
13 Luciano Pavarotti: The Event—The World Cup Celebration Concert. The tenor's salute to the world's greatest living soccer players includes selections from Verdi, Bizet, Puccini, and Mozart. With the Orchestra da camera di Bologna. Simulcast on WNCN—104.3 FM. (2 hrs.) Also shown Sunday at **10:30 p.m.**

49 Nova—"An Astronaut's View of the Earth." Shot in and from the space shuttle, this one-hour program peers at the Earth from 200 miles above, taking in a sunrise and a sunset. Not only is this the closest most of us will ever get to flying through space, but one astronaut claims seeing the footage is just about as good as being there. Also shown Tuesday at **8:00 p.m.** on **13**.

TNT An evening of time-proven musicals begins with **Seven Brides for Seven Brothers** (1954), based on Stephen Vincent Benét's *The Sobbin' Women*. At **10:15, In the Good Old Summertime** (1949), a remake of *The Shop Around the Corner,* starring Van Johnson and Judy Garland. At **12:30 a.m., Summer Stock** (1951), with Garland, Gene Kelly, and Eddie Bracken. And at **2:50 a.m., Billy Rose's Jumbo** (1962), a wide-open circus picture with music by Rodgers & Hart and nice performances by Doris Day, Jimmy Durante, and Martha Raye. (2 hrs. 45 min.)

9:00
BRV Women on the Verge of a Nervous Breakdown (1988). A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. A sensual and glittering celebration of women, the movie climaxes with magic and madness and romantic obsession all coming together. In Spanish, with subtitles. Also shown Sunday at **8:00 p.m.** (1 hr. 30 min.)

10:10
13 An Audience With Jackie Mason. The comedian entertains an all-star audience, holding forth on the difference between Jewish and Gentile parents, on marriage, and the lack of Jewish football players. (1 hr. 20 min.)

10:50
21 Don't Knock the Rock. A one-hour compilation of clips from early rock-and-roll shows, featuring Little Richard, Jerry Lee Lewis, Gene Vincent, and the Animals.

FRI., MAR. 13

NOON
9 ESPN NCAA Basketball. March madness, indeed. On **9**, four quarterfinal games of the Big East Tournament, live from Madison Square Garden (at noon, **2:30, 7:30,** and **9:30**). And on **ESPN**, exhaustive coverage of the ACC Tournament begins today, with games at noon, **2:00, 7:00,** and **9:00.** Semi-final games will be played Saturday at **1:30 p.m.** and **3:30 p.m.** And finally, the ACC Championship will be decided Sunday at **1:00 p.m.**

7:30 p.m.
MSG Golden Gloves Finals. The 65th edition of the boxing tournament sponsored by the *Daily News,* broadcast live from the Paramount.

8:00
DIS Lost in the Barrens II: The Curse of the Viking Grave. An adventure story based on Farley Mowatt characters, including a city kid and his two Indian friends. With Nicholas Shields, Evan Tlesla Adams, and Michelle St. John. (2 hrs.)

HBO Witness (1985). The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Harrison Ford plays a Philadelphia homicide detective who hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. Kelly McGillis is the young Amish widow the detective falls in love with. Peter Weir directed. (2 hrs.)

9:00
13 The Magic of Bing Crosby. The beloved singer teams up with Louis Armstrong, Robert Goulet, Patti Page, Rosemary Clooney, and Dean Martin. (1 hr. 30 min.) Also shown Sunday at **4:30 p.m.**

49 Horowitz in Moscow. The emotional 1986 return of pianist Vladimir Horowitz to his native Russia, after a self-imposed 61-year exile. (2 hrs. 15 min.)

AMC The Killers (1946). A compelling murder drama, based on the Hemingway short story, and a smashing film debut for Burt Lancaster. Also featured in Robert Siodmak's excellent production are Ava Gardner and Edmond O'Brien. (2 hrs.) Also shown at **2:30 a.m.**

10:30
13 The Incomparable Nat King Cole. Twenty-two songs from Cole's 1957 TV series, including "Pretend," "Sweet Lorraine," and "Too Close for Comfort," a duet with Ella Fitzgerald. (1 hr. 15 min.)

10:50
TBS Dr. No (1962). The first and the best James Bond thriller successfully mixes sex, violence, and camp humor. Sean Connery is the definition of suave as he battles the evil Dr. No and rescues the barely clad Ursula Andress, all without raising a wrinkle in his perfectly pressed suit. (2 hrs. 30 min.)

SAT., MAR. 14

1:30 p.m.
2 NCAA Basketball. Both semi-final games of the always terrific Big East Tournament, live from Madison Square Garden. Between the games, "Road to the Final Four, Part I," a self-importantly named preview of the national tournament that begins Thursday. See Sunday at **12:30 p.m.** for more Big East basketball and more Final Four hoopla.

2:00
TNT Charge of the Light Brigade (1936). A galloping adventure picture, based on the Tennyson poem and directed by Michael Curtiz. Errol Flynn, who was flung into fame by this picture, is torn between wooing Olivia de Havilland and helping the 27th Lancers Cavalry take on the evil Surat Khan. Color-converted. (2 hrs. 30 min.)

4:30
7 Wide World of Sports. In the World Challenge of Champions Pairs Competition, figure-skating teams including Ekaterina Gordeeva and Sergei Grinkov (wife and husband) and Kitty and Peter Carruthers (sister and brother) compete from Oslo. Followed by the final leg of the Iditarod Trail Sled Dog Race and the Florida Derby, a major prep race for the Kentucky Derby.

8:00
2 The Ice Capades With Kirk Cameron. Kirk is joined by Allyce Beasley, Rita Moreno, the Jets, Kitty and Peter Carruthers, Scott Hamilton, Elizabeth Manley, and Debi Thomas. Snazzy skating, musical comedy, big-band music, more. (2 hrs.)

A-E The Beguiled (1971). Geraldine Page and Clint Eastwood—yes, Clint Eastwood—in a rich, searching story about a wounded Union soldier who recuperates at a southern girls' school. But it's not a sentimental story—far from it, in fact. (2 hrs.)

USA Looking for Mr. Goodbar (1977). Richard Brooks's grisly, dubiously sociosexual thriller, based on Judith Rossner's book about a young Catholic teacher (played by Diane Keaton) and the men she meets at singles' bars (Richard Gere, William Atherton, Tom Berenger). (2 hrs. 30 min.)

9:00
CUNY The Stars Look Down (1939). A thoroughly excellent drama, directed by Carol Reed, about the struggles of Welsh coal miners. A. J. Cronin co-scripted this adaptation from his own novel. With Margaret Lockwood and Michael Redgrave as a miner's son who's out to change fate. (2 hrs.) Also shown Sunday at **9:00 p.m.**

HBO 1992 World Championships' Challenge. An Olympic boxing tune-up, with twelve bouts featuring 1991 World Amateur champs from around the world. Among the American fighters are Larry Donald (201 lbs.), Eric Griffin (106 lbs.), and Oscar De La Hoya (132 lbs.). Live from the Tampa Convention Center.

10:00
4 Bob Hope and Other Young Comedians: The World Laughs, Young and Old. Hope, Milton Berle, Phyllis Diller, and

Betty White introduce and josh with youngsters including Jeff Cesario, Mark Nizer, and Jeff Foxworthy. (1 hr.)

10:20
TNT **Cat on a Hot Tin Roof** (1958). Tennessee Williams's drama of a southern family thrown into emotional upheaval and bitter soul-searching—despite all this excess, it's utterly absorbing. With Elizabeth Taylor, Paul Newman, and Burl Ives. Richard Brooks directed. Followed, at **12:40 a.m.,** by a considerably worse adaptation of Williams, Joseph L. Mankiewicz's **Suddenly Last Summer** (1959). (2 hrs. 30 min.)

10:30
13 **Jimi Hendrix.** Interviews with Mitch Mitchell, Eric Clapton, and Peter Townshend, and concert footage from Monterey and Woodstock help illuminate the short, fiery life of the influential guitarist. (2 hrs. 10 min.)

11:30
11 **The Elephant Man** (1980). David Lynch's direction and Freddie Francis's cinematography give the story of John Merrick, an extraordinary Victorian freak, a dark, visionary, horror-film look. The story, though, is really one of modern enlightenment triumphing over primitive attitudes. As Merrick, John Hurt gives a great, delicately anguished performance. With Anne Bancroft, Anthony Hopkins. (2 hrs. 30 min.)

12:30 a.m.
21 **Henry V** (1944). A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renee Asherson, Leslie Banks, and Harcourt Williams. (2 hrs. 15 min.)

SUN., MAR. 15

12:30 p.m.
2 **NCAA Basketball.** The Big East championship game, live from Madison Square Garden, followed by a Big Ten wild-card game at **2:45.** Later, at **6:30,** the **NCAA Basketball Championship Selection Show,** the annual live announcement of NCAA tournament pairings that always produces whining, carping, threatening, and the occasional grateful acknowledgment.

1:00
7 **The Motorcraft 500.** Defending champ Ken Schrader leads the field in this 500-mile stock-car race from the unusual Atlanta International Raceway. Followed by the first International Race of Champions of 1992, with Rusty Wallace and eleven other drivers doing battle in Daytona Beach.

9 **Rope** (1948). Creepy, second-drawer Hitchcock, which is far better than no Hitchcock at all. Two friends kill a third just for kicks, then dare yet more friends to figure out what happened. With friends like these. . . . Unusual even for Hitchcock in its pacing, and full of quirky moments. With James Stewart, Farley Granger, John Dall. (1 hr. 30 min.)

2:30
4 **NBA Basketball.** The Boston Celtics, punchless no more now that Larry Bird has returned, welcome the potent Portland Trail Blazers to the Boston Garden, which starts to get pretty warm this time of year.

3:00
5 **Darby O'Gill and the Little People** (1959). A thoroughly enchanting Disney fantasy starring Albert Sharpe as an Irish caretaker whose stories, as a rule, are so unbelievable that no one believes him when he tells the most fantastic tale yet. With Sean Connery. (2 hrs.)

3:30
AMC **Death Takes a Holiday** (1934). Mitchell Leisen's exceptionally intriguing allegory. Fredric March stars as Death, who, tired of grim-reaping, visits the people who fear him so and, to his surprise, falls in love. With Evelyn Venable, Henry Travers. (1 hr. 30 min.)

7:00
9 **The Man Who Shot Liberty Valance** (1962). John Ford's daring, resonant Western, with the oddest of couples—James Stewart as the lawyer out to tame the wild West and John Wayne as the muscle that Stewart very sorely lacks. (2 hrs. 30 min.)

8:00
31 **As You Like It** (1936). Laurence Olivier's first foray into Shakespeare on film is largely an entertaining one. With Elisabeth Bergner as Rosalind. (1 hr. 40 min.)

A-E **Popeye** (1980). Robert Altman's odd, grouchy version of the wonderful old E.C. Segar comic strip, starring Robin Williams as Popeye, the grizzled swabbie with heroic forearms, and Shelley Duvall as the sublime Olive Oyl. Written by Jules Feiffer; musical numbers by Harry Nilsson. With Ray Walston and Paul Dooley. (2 hrs. 30 min.)

TMC **The Long Walk Home** (1990). In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Very well handled by director Richard Pearce. (1 hr. 35 min.)

8:30
4 **Back to the Future** (1985). It's gimmicky for sure, but with surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward 30 years in time. There Fox encounters his parents as unmarried teenagers. With Crispin Glover, Lea Thompson. Written by the team of Bob Gale and Robert Zemeckis; Zemeckis directed. (2 hrs. 30 min.)

9:00
2 **Taking Back My Life.** (Reviewed in this issue.) A thoughtful and thought-provoking TV movie based on the true story of rape victim Nancy Ziegenmeyer (Patricia Wettig), who, after her attacker was convicted, identified herself and told her story to try to destigmatize the idea of being a rape victim. With Stephen Lang, Ellen Burstyn, Eileen Brennan, Shelley Hack, and Joanna Cassidy. (2 hrs.)

7 **Columbo—"No Time to Die."** Peter Falk, as the rumpled detective, is given an unusual assigment—instead of solving a murder, he's trying to prevent one. The potential victim is the brand-new wife of Columbo's nephew, a police detective who returned from the shower on his wedding night to find his bride kidnapped. With Joanna Going, Thomas Calabro. (2 hrs.)

10:00
TDC **Discovery Sunday.** A look at two vanishing American institutions—"New England Diners" and "Drive-In Blues." The first program explores the history of the railroad-car diner and shows how its decline mirrored the ascent of fast-food chains; drive-in theaters have had an equally dramatic downswing. (1 hr.)

MON., MAR. 16

5:00 p.m.
5 **Jane.** A new one-hour talk show that promises to be, well, an hour long. With Jane Pratt, editor-in-chief of *Sassy* magazine. With theme music by Mike Mills, R.E.M.'s bassist.

7:00
SC **1988 World Series Game 1.** A highlight of highlights in this series of old ball games. This is the one where Los Angeles Dodger Kirk Gibson, handsome as a matinee idol, hobbles to the plate, full of cortisone, to face the indomitable Dennis Eckersley, ace reliever of the Oakland A's. If you have to ask. . . .

8:00
5 **Doing Time on Maple Drive.** (Reviewed in this issue.) A new TV movie starring James B. Sikking and Bibi Besch as the heads of a perfect-on-the-surface American family. Scratch the veneer, of course, and there's all sorts of trouble, which is subtly and dramatically handled by a strong cast and director Ken Olin. (2 hrs.)

11 **Five Corners** (1988). Scary John Turturro plays Heinz, the neighborhood psycho, in a sort of urban *American Graffiti* set in 1964 Bronx. Heinz is just out of prison, still with a yen for the girl (Jodie Foster) whom he attacked years back. While Heinz hasn't changed, everyone else has. Written by John Patrick Shanley; directed by Tony Bill. (2 hrs.)

13 **Travels—"Last Train Across Canada."** Journalist and adventurer Murray Sayles travels by rail across a Canadian route slated for extinction. The folks he travels with and visits along the way are all experiencing what may be the last train trip through these parts in a long while. (2 hrs. 50 min.)

55 **Hannah and Her Sisters** (1986). Woody Allen's rich, complex, and fluent story that follows a large Manhattan family over a two-year period. But the real matter of the movie is the search for what is good, solid, and genuine in life. With Mia Farrow as gentle, selfless Hannah; Dianne Wiest and Barbara Hershey play younger, resentful sisters. With Michael Caine, Max von Sydow, and Allen. Followed, at **10:00,** by another Allen gem, **Radio Days** (1987), a valentine, albeit satirical, to the forgotten, great days of American radio. With Farrow, Wiest, Allen, Diane Keaton, Julie Kavner, Michael Tucker. (2 hrs.)

MAX **Shakespeare Wallah** (1965) kicks off the "Merchant Ivory 30th Anniversary," a celebration of the partnership between Ismail Merchant and James Ivory. Tonight's film is a strong drama about a British acting troupe touring newly independent India. Films shown nightly at this time: on Tuesday, **The Europeans** (1979); on Wednesday, **A Room With a View** (1985); on Thursday, **Maurice** (1987); and on Friday, **Mr. and Mrs. Bridge** (1990). Not a bad film among them.

9:00
7 **Those Secrets.** Blair Brown stars as a former call girl who recalls the past, a bit too vividly for her taste, when her husband commits some transgressions of his own. With Arliss Howard, Ellen Blain, and Mare Winningham. (2 hrs.)

11:30
BRV **Three Men and a Cradle** (1985). The French forerunner to the similarly named American hit. Three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . Mama returns . . . misery. Director Coline Serreau gives the women in the audience a belly laugh of revenge. With Roland Giraud, André Dussolier, and Michel Boujenah. In French, with subtitles. (2 hrs.)

MIDNIGHT
TNT **The Cameraman** (1928). Buster Keaton co-directed (with Edward Sedgwick) and stars in this comic romp about a man and his very out-of-date camera who, together, try to provide material for the Hearst newsreel. (2 hrs.)

TUE., MAR. 17

7:30 p.m.
21 An Irish marathon, with more Irish fare on other channels to follow. First, **An Evening at Pops** segment featuring the veteran traditional band the Chieftains, with Burgess Meredith as a host. At **8:45, Kennedy's Ireland,** chronicling John F. Kennedy's four-day visit to the land of his forefathers. At **10:15, Ireland: The Emerald Isle,** an exploration of the country's more mythical side. And at **11:30, Tommy Makem & Friends in Concert,** in which the folksinger runs through a sliver of his enormous repertoire of stories and songs. (1 hr.)

8:00
11 TBS **The Quiet Man** (1952). As powerful as it is sentimental, John Ford's drama stars John Wayne as an American boxer who journeys to Ireland, his ancestral homeland, to seek peace after he killed another boxer in the ring. Wayne makes it to Ireland, but instead of peace, he finds Maureen O'Hara, which is fine with him. O'Hara and Wayne again at **10:50** on TBS, in **Rio Grande** (1950), another swell John Ford picture, about a hardened U.S. Cavalry commander. (2 hrs. 15 min.)

9:00
2 **The 18th Annual People's Choice Awards.** The little people speak. Host Kenny Rogers and presenters including Kirk Cameron (fresh from his spin on the ice; see Saturday at 8:00 p.m.), Louis Gossett Jr., and Michele Lee give awards for favorite TV, film, and music personalities as determined by a Gallup poll. (2 hrs.)

A-E **One Irish Rover.** One of Ireland's favorite and most enigmatic sons, Van Morrison, in a 90-minute special. The singer spans the globe and the gamut of musical styles, performing with Bob Dylan in Athens, with John Lee Hooker in Louisiana, and with the Chieftains in Ireland. Morrison also narrates—a rare chance to hear the reluctant Irishman reflect on his career.

BRV A pair of **South Bank Show** profiles that seize the day. First, Irish poet Seamus Heaney submits to an interview in his hometown. At **10:00,** "Shamrock and Roll," a look at the soulful Irish music of Sinéad O'Connor, U2, the Pogues, and Van Morrison. (1 hr.)

9:05
13 **Creation of the Universe.** How did it really happen? Science journalist Timothy Ferris sifts through billions of years' worth of evidence; Brian Eno provides the music. (2 hrs.)

10:00
LIFE **Richard Lewis: I'm Doomed.** The comedian in a one-hour stand-up concert from the Vic Theatre in Chicago. Ruminations on ex-girlfriends, therapy, and the comedian's mother.

TOWN AND COUNTRY PROPERTIES

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New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section**, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Not Magic - But Positively HIV—Heterosexual, 32-year-old male - healthy, happy, handsome and whole - seeks female. 9459 ✉

Shy At First—But truly very pretty and sweet. I'm 28, 5'6", slim, Ivy-educated and usually smiling. You're a Jewish male, 27-34, 5'10" plus. 9450 ✉ ☎

Smart, Sexy, Shapely—Successful lawyer - vivacious redhead, green eyes. Seeks sane, sensitive, warm and caring man, 50-60, for love and laughter. Must be top professional/CEO. 5283 ✉ ☎

Handsome Publisher/Writer—35, very fit, blue eyes, dark blond hair. Also very intelligent, loving, emotionally mature, creative, articulate and funny. Seeking a very pretty, cerebral woman, 22-36, under 5'6" and slim. Your passions are laughter, learning, the arts and healthy living. Detailed note and photo. 4851 ✉

Taboo?—Handsome, sincere, 41, seeks sexy partner, 55 plus. 5276 ✉ ☎

Good-Looking, PhD Male—Trim, slim, athletic, successful and very warm and affectionate. I'm looking for a warm, cuddly, slim, pretty and intelligent female, 38-44. If interested, drop me a line/photo, and we can get acquainted - and perhaps make plans for a nice cozy dinner. 1578 ✉

Enter My Dream!—An incurrable romantic, polished MD/entrepreneur, handsome, tender guy, tall, fit, 30s, ultra-successful, seeks Spring fever with smart lady, to 38, affectionate, tall, to make a life and family. Photo required. 4863 ✉

Rare, Elegant, Slim—Very sophisticated and romantic woman, 41, wants a passionate and deeply caring relationship with an extraordinary, bright, powerful, well-educated Christian man over 55. If you are literate, highly sensual, of cosmopolitan background - in good shape emotionally, physically and professionally - and open to share joy and mutual spoiling, I want to know you. Please write and beguile me with your wit, complexity and finer sensibilities. 4869 ✉

Very Special Lady - New To NY—Blond, beautiful, Ivy, Jewish, sensuous, secure, spirited, loving, 30, seeks special man: 28-36, highly educated, truly handsome, fit, fun, caring. Note/photo. 9425 ✉

Widower, 86—Jewish descent, not religious. Healthy, not rich but comfortable pension-income. The lady who consents to share our Golden Age Days should be 70 or over, nice to look at, interested in classical music, good eating and drinking, traveling and longer car trips. She must tolerate smoking. Speaking German would be a plus. Letter. 4837 ✉

Sincere Pretty Lady—Searching for hand-holding Jewish man, 60 plus. 5255 ✉

Intellectual Male—51, 6'1", 180 lbs, seeks professional woman for caring relationship. 9448 ✉ ☎

Spaghetti Princess—Slim, attractive amusing, cultured, active brunette, in 40s - interested in cooking, arts, tennis, golf, horses - seeks spirited, unencumbered gentleman who'll think the world of me as I do of him. Photo. 4841 ✉ ☎

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 48, LI resident. Looking for someone who wants to share life and maybe is interested in dining, cooking, NYC sometimes, travel, boating, the beach, water gardening, entertaining, family and friends - thinks she's a knockout inside and out, 30s, nonsmoker. Note/photo/phone. 5224 ✉

Theater Critic Seeks Leading Man—Warm, well-educated, attractive blond, 5'5", world traveler with homespun values - wants to open new season with intelligent, secure co-star, empathetic, 40s-50s, for long run. 5229 ✉

Maid Marian Seeks Her Robin—Ability to swing from trees not needed - to love and care for someone special is. Smart, pretty, hazel-eyed brunette with class, Christian, 43, seeks attractive professional man, 38-48, for forever. Note/photo/phone. 4858 ✉ ☎

Professional Man—47, divorced, seeks serious relationship with professional woman, 35-45. 4868 ✉ ☎

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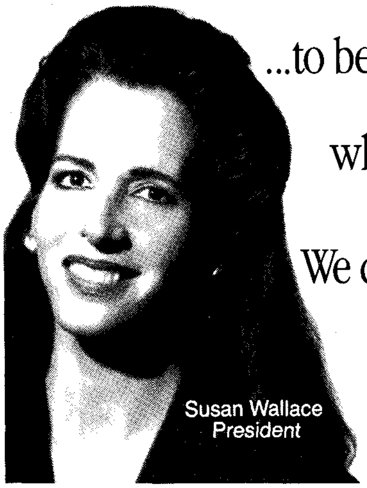

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Very Good-Looking—Italian-American, Upper West Side creative professional, 38, 5'11", nonsmoker - spontaneous, dynamic, affectionte, very intelligent. Seeks very pretty, warm, bright, intelligent woman, 26-36, for loving, monogamous relationship. Note/photo. 5247 ✉ ☎

Tall, Blond, Attractive—Professional woman, 44, Jewish (observant), values quality relationship, self-worth, children, an ability to embrace life. Note/phone/photo. 5263 ✉

Easygoing Guy, 36—5'8", Jewish, health care professional - caring, good-looking, athletic, romantic. Seeking a gal, 25-35, who is sincere, down-to-earth, athletic, attractive, nonsmoker, to be my best friend. Phone/photo/note. 5260 ✉

Younger Man—For good-looking, fit, secure, interesting 40s woman. 5251 ✉ ☎

Worth Waiting For—Pretty, bright, affectionate, down-to-earth, professional Jewish woman, 35, loves tennis, classical music, conversation, and hopefully you - seeks everlasting love with similar, nonsmoking Jewish man. 4848 ✉

Handsome Young Doctor—Seeks pretty, young fashion model for passion, laughs, discovery. Photo/note. 5266 ✉

Glamorous, Stunning, Slim Brunette—With great legs and body, divorced mother, extremely successful business-owner, genuinely nice person, funny, honest and real - looking for handsome, fun, fit and successful guy, 40s-50s. I'm attracted to smart, sensitive, nonreligious Jewish men. Photo and note. 4842 ✉

Beautiful Professional Woman—Divorced, Jewish, 50, 5'6", slender, strawberry blond, sensitive and caring - enjoys classical music, theater, opera, books, fine food, wine and stimulating company. Seeks a kind, nonsmoking, attractive, successful man with a sense of humor, to share all of the above in a sincere and perhaps serious relationship. 9428 ✉ ☎

Beautiful, Slim, Willowy Woman—5'8", blond, light green eyes, seeks one special, warm and sensitive, tall, trim, equally successful, nonsmoking man, 48-58, to share and live our hopes and dreams as we welcome spring together. 4855 ✉

Man With Sense Of Humor Wanted—By attractive, high-energy female attorney (and nurse) who seeks self-assured man, 44-55, to share skiing, tennis, golf, travel and the passionate pursuit of the joys of life. Northern NJ - will travel. Interest in politics a plus. Photo/phone. 9434 ✉

Let's Get Serious—And stop all this nonsense. Here's the facts, ma'am: law enforcement manager, 40s, allegedly handsome, definitely commitment-ready, quick-witted, seasoned and honest, attempting to identify and apprehend elusive counterpart. Following attributes essential: warmth, sensitivity, unpretentiousness. Interests vary - to include movies, dining out and other simple relaxations. Criminals/con artists need not apply. Photo/fingerprints optional. 9461 ✉ ☎

Intriguing Blue-Eyed Beauty—40, 5'6", Jewish, savvy, sexy and spirited, seeks a spontaneous, tall, classy, Jewish professional male, 37-49, with rugged good looks and a warm romantic heart. Note and photo. 9416 ✉

Picky—Cause I know what I like: intellectual and sexy, real redhead or strawberry blond, freckles and fit. I'm 31, tall, handsome. Accurate photo/note. 5279 ✉ ☎

North Shore, LI Widow—Good packaging, lovely personality, humor - would enjoy quality time with interesting, active gentleman, 63 plus, who shares my interest in world affairs, art. 4879 ✉

Manhattanite—Very pretty, petite female professional, culturally sophisticated, seeks male, 45-55, with similar tastes, who has great joie de vivre, drives a high-performance car, and hopefully is captain of a ship. Phone/letter. 4853 ✉ ☎

Professional, Sophisticated—Beautiful woman, 30, many interests, zest for life, seeks counterpart. Photo essential. 4857 ✉

Carpe Diem—Are you ready to meet an entrepreneurial woman? San Francisco-based Renaissance woman in early 40s, with a keen sense of humor and spirit of adventure, looking for Dwight Right. Are you passionate about your work and friends? Are you looking for opportunities to learn, grow and make a difference? Do you love to ski, play tennis, bicycle, horseback ride on the beach, snuggle by the fire, hold hands, listen to music, explore new and old places? If you are ready to share good times and good friends, send note with photo and spark my imagination about ways we might seize the day. 4881 ✉ ☎

Attractive And Classy Head-Turner—Ivy, Wall Streeter, 39, Jewish, wants 40something man - warm, successful, fun, intellectually curious soul mate. 5254 ✉

As Sweet As Chocolate—Professional, successful, tall, refined, caring female seeks Jewish MD/DDS, 40-50, for Chuppah and wedding crowns. Note/photo appreciated. 4882 ✉

Just Finished A 16-Year Run—Got good reviews but time to close. Looking for another smash hit. White female, 48, intelligent, mature, honest, attractive, seeks white male: attractive, 35-50, physically fit, mainstream values, financially independent and likes to please a woman. Be the star in my next encounter. Call; we'll interview for roles, or photo by mail. 4835✉☎

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I'm A Special Lady—Very attractive, affluent, active, nice, smart and Jewish, with very varied interests. Seeks sane, secure, similar man (50-65), who is healthy, wealthy and wise, with a passion for life. Real letter. Photo please. 5232 ✉

Extraordinarily—Kind, gentle, caring and handsome entrepreneur - athletic, 36 - seeks beautiful, gentile lady for loving family relationship. Photo. 5267 ✉

Movie Star Looks, Wall Street Brains—212 area, Jewish man, 30, 5'6", seeks 212 or 718, special Jewish lady for fun, laughter, travel and romance. Please send note with phone, photo optional - or call to find out more. 5278 ✉ ☎

Pretty, Slim Veterinarian—Been working hard and long on career - now wants to do same with relationship. Sensitive, compassionate, good sense of humor, care *deeply about this world. Looking for* honest, kind man, 35-45, interested in developing great relationship with me and my two cats. 4865 ✉

Chinese Professional Male—34, enjoys tennis, movies and traveling. Seeks female who's warm and sensitive - to have a lasting relationship. 9419 ✉

Handsome, Sensitive Lawyer—41, warm, upbeat, 5'9", Jewish Manhattanite - seeks serious relationship with attractive, vibrant, *caring, professional Jewish woman,* 27-35. Nonsmoker. Note/phone/photo a must. 5246 ✉ ☎

Sexy Lady Banker—Slender, attractive, energetic brunette, young 40, seeks warm, romantic Christian man who likes the outdoors, travel, puttering around the house and entertaining good friends at home. If you are looking for a sincere relationship, send photo/note. 5248 ✉

Elegant, Sophisticated, Attractive—Female seeks fit male, 50-60. Enjoys culture, sports, food, wine, Beethoven to Willie Nelson. Photo. 9441 ✉

Handsome, Athletic—Attorney, 32, seeks pretty, fit, full-figured female with desire to laugh, have fun. Note/photo. 9432 ✉

I Don't Need Money—I need memories. Handsome, highly successful, creative man, 41, with exceptional values, seeks a beautiful, Catholic, affectionate woman (30-36) with an ache for a mate. I have the sweetest life and wish to share it and all my love with one sincere and caring woman. Marriage- and family-minded a must. No smoking. Note/photo. 5213 ✉

Smart, Sensual And Unconventional—Professional woman, 42, 5'2", blue eyes, dark hair - lively, warm, soulful and fun - loves to dance, talk, laugh and travel. Seeks sensitive, fun-loving man, 35-48, adventurous, honest and open to a life partnership. 9431 ✉ ☎

Preferred Stock—51, attractive, 5'7", professional woman with lots of love to give, seeks sincere, happy, marriage-minded, successful male, 45-57, who likes dancing, movies, dining out and travel. Photo, phone and note. 9457 ✉

Screenwriter/Director—Making ultimate casting call. Me: handsome, fit and trim, single white male, Italian, 27 (5'7", 154 lbs). Passionate, funny, sincere, adventurous and financially secure. You: (20-34, single female)...just be yourself! Note/photo/phone please. 5275 ✉ ☎

Would Like To Meet—An interesting woman who is open to love and commitment. I'm 40, genuinely nice, and willing to give a lot to a relationship. I'm a graphic designer, 5'9", with a well-trimmed beard. I'm in good shape and have been told that I'm cute. NYC area. Letter. 5259 ✉

Hot-Blooded, Warm-Hearted—Dark-eyed beauty, transplanted to NJ from CA, wants to meet warm, outgoing, commitment-minded man, 35-45, for friendship, romance, flights of fancy, adventure. 1844 ✉

Athletic And Musical—Attractive, petite Jewish woman, 37. Enjoy sail, cross-country ski, to bike. Of fine character. Seeks similar in family-minded man, 35-45. Note/photo. 4870 ✉

Exceptional Lady—Very attractive, classy, highly accomplished yet very down-to-earth fitness/health professional - seeks distinctive gentleman (35-48). Letter/photo (essential)/phone. 5265 ✉

Young 50s Woman—Witty, pretty and smart, seeks pre-spring relationship with fit, single, white, 50s-60s man. 5249 ✉ ☎

Searching For Love And Romance—I'm a successful businessman - 40 years old, tall, dark, good-looking and willing to take a chance. I'm trying to find someone who is Jewish, 25-40, with a special personality and - I guess this is a weakness of mine, but - also one who is slim, shapely and very attractive. For the last couple of years, I've had my fill of clubs and discos. Maybe we can find the chemistry that we're both looking for together. Willing to take a chance? Recent photo a must. 4856 ✉

Happy Leap Year!—Attractive Jewish female, 29, almost JD, into dancing, hockey, seeks dynamic, creative professional man with a sense of humor. 4883 ✉ ☎

If You're—A warm, funny, easygoing, pretty, slender, Jewish, Latin or Asian lady under 35, interested in meeting an attractive, Jewish, successful attorney, late 30s, who enjoys walking his mutt, ordering-in dinner, reading tabloids and traveling to exotic places, please send note and photo to 5261 ✉

Only Connect—Attractive, energetic, down-to-earth woman, 37, with an uptown job and a downtown spirit, enjoys biking, hiking, movies, good wine, poetry, Laurie Anderson and Barbara Kruger. I would love to connect with a sincere, secure, emotionally accessible man, 35-45, who laughs easily, feels deeply and is trying to become someone better. 4871 ✉

Assets Galore:—Character, stability, sensitivity, intelligence, executive status, financial security, stately presence, supportive attitude, need to share, nonsmoker. If you can match this, and are a sophisticated, slender Christian lady, 47-55, dedicated to a true partnership of life, I believe we should meet to plan our future. 5258 ✉

Handsome, Sincere, Unpretentious—Gentleman, dentist, 37. Seeks pretty, kind, intelligent lady. Photo. 4840 ✉

Gentle, Sensitive Man—53, seeks warm, emotional woman to be close to. 9449 ✉

Attractive, Adventurous, Assertive—Well-educated Jewish professional, 36, who travels NY/FL. I enjoy the best life has: theater, arts, beach, boats, ski. Want to meet funny, handsome, brilliant, financially secure (as I am) professional, for friendship, etc. Photo. 5274 ✉

Handsome Attorney—64, 5'10", sincere, successful, humorous. Desires very pretty, intelligent professional lady, medium height, very little makeup, slim, about 50, for significant relationship. Phone/clear updated photo a must/bio. 5269 ✉

I'm Not Desperate—But is it too much to ask for an attractive, intelligent, fit, 33-year-old Jewish woman to want to find romance, affection, companionship with a bright, funny, attractive male, 32-38? I think not. Note/photo. 9451 ✉ ☎

Tall, Handsome, Athletic Attorney—Irish, 40, loves books - seeks wife and offspring. Photo (will exchange) and phone. POB 022352, Brooklyn, NY 11202-0050.

Worldly, Warm, Pretty—Trim, 5'6", elegant and fun lady, who truly believes "life is a gift and should be enjoyed to the fullest." Currently living in Palm Beach, but will be living in NY in late spring! Seeks a successful, caring gentleman (40s - up), who is ready for a giving, passionate, loving relationship and believes, like me, "that in order to experience the full joy of life, you must find someone to share it with." Phone/photo. 5270 ✉

Handsome CEO—Now in need of trim, romantic lady, 28 plus, of substance - both mentally and physically. Photo. 5284 ✉

Classy, Intelligent, Divorced Woman—53, loves classical music, the arts, country weekends. Seeks male for caring and laughter. 5'8" plus. 5236 ✉

Lovely, Luminous, Literate—Beautiful, slim brunette - big, hypnotic blue-green eyes, warm smile. I'm successful, artistic, well-bred, seeking accomplished, solvent, sensual older man - 45-55. 5203 ✉ ☎

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

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Home Alone—Setting trap for beautiful female's attempt to break in and steal my heart. Professional Jewish male - 41, handsome, educated, successful, fun, and never married - willing to cooperate in big caper. Rap sheet and mug shot essential. 5262 ✉

Single Jewish Male—32, successful advertising executive, adventurous, handsome - enjoys flying, skiing, quiet dinners, romantic evenings, beach and vacations - seeks attractive, single Jewish female, 22-30, 5'4" or less, brunette preferred. 9433 ✉

Attractive Professional Female—41, with varied interests, seeks interesting, successful male, 45-60, for sincere and caring relationship. Note/photo/phone. 4859 ✉

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 4861✉

You'll Laugh Day And Night—I'm that funny. I'm 5'10", 164 lbs, 57 and good-looking. Teach and practice family therapy. Have good income. Like modern dance, Israel and Chopin. Can scuba, ski and bike ride, but not terribly athletic. Most frustrating sports: tennis and horseback riding. Goals in life: to play tennis without hitting the ball into the net and approach a horse without it running away. Would like to meet an interesting woman, with some warmth, who smiles. 4867 ✉

Good-Looking, 38, Successful—Seeks beautiful woman, 25-38, for friendship, fun and romance. Send note/photo. 5209 ✉

Handsome Jewish Male—5'9", thin, 31, educated, nonsmoker, professional - seeking female counterpart. I enjoy dining out, exercising, reading, movies and more. Will exchange photos if desired. Note and photo please. 9453 ✉

Common Sense—Good-looking, educated, secure European male, 32, believes everything is common sense except dating. Looking for an attractive, educated white female - that together we can build a strong relationship and move on. Come on, throw me the ball back by responding with a note, phone and photo. 5237 ✉

Sophisticated, Successful, Adorable—A woman with sky blue eyes and honey hair seeks quality Manhattan man, 40ish, who lives well, is steadfast and active - to share life's adventures, large and small. Note please. 5243 ✉

Handsome, Bright And Sincere—Professional Jewish male, 23 - enjoys theater, Chinese takeout, tennis, the Knicks, movies and hugs. Seeks warm, attractive and outgoing female with similar interests. Note/photo. 9454 ✉

"Pretty, Sexy, Great Listener, Bright—Laughs at my jokes, kind, funny"....Rave reviews for this 5'7", 42-year-old, Titian-haired company president, divorced Jewish female, Manhattanite. Loves rock, opera, Broadway, the Planetarium, animals, laughter, life and "some" sports. Would like to meet bright, handsome, tall (not skinny) man between 38-50. Someone with a sense of humor, who understands life and business and loves them both. Photo please, with note/phone. 4864 ✉

Loving, Gifted, Intriguing—Jewish man, 42, 5'10", seeks a lady. Photo. 9456 ✉

Adventuresome, Romantic Gentleman—30s, seeks bright, strong-willed, successful woman. Interests include camping, hiking, photography and travel. Looking for a partner - not my mother or daughter. If you are tired of the run-around, please respond. 5253 ✉ ☎

Are You A Full-Figured Female?—I am 29, handsome, warm, and would like to hear from you. 4884 ✉

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Restaurant Maven—41, 5'10", 180. Likes Manhattan scene. Seeks very pretty Christian lady, to 36, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 9357 ✉

Affectionate, Caring, Romantic—Fun-to-be-with businessman, 53, 6'3", 185 lbs - enjoys ballet, quality conversation, active sports life style. Nonsmoker. Looking for one special woman, 40s, with feet on the ground and a zest for life. Handwritten note/phone. Sorry, no photo - no response. 4843 ✉

My Friends Say—That I should marry a veterinarian. Is that you? Do you know one for this beautiful, slim, Jewish, blue-eyed, 31, intelligent woman with a heart of gold? FL and/or NY areas. Religion unimportant. Phone/photo. 4839 ✉

Exotic, Very Attractive—Bright, spunky, athletic, slim, sexy, fun-loving Jewish professional, 40s, seeks exceptional man of charm, wit, class, intelligence and integrity, to start again. Photo a must. 4866 ✉

Vivacious, Attractive, Funny—Young-minded, single Jewish female seeks emotionally secure, divorced/single professional male, 50-60ish, for good friend and, if chemistry right, much more. Hope you enjoy theater, fine dining and the Caribbean with someone looking for a sensational guy! Photo. 4873 ✉ ☎

Lovely Lady Architect—(Boston and NY). 40s, divorced, feminine, successful, slim, sane and elegant. Delights in the absurd and yearns for equal in good/honest, smart/funny, lively/fit, warm and worldly man for friendship, romance and commitment. Note and photo please. 9460 ✉

Wanted: Beautiful Woman—25-40 plus, emotionally available and secure, free-spirited, spiritual, aware, open, adventuresome - love good food, dancing, boating, classic cars, nature, theater, arts and culture, etc., etc. I'm the same spirited soul with a passion for life. "Let's connect." I'm age 48, financially secure and good-looking. Letter/phone/photo. 5244 ✉

Come To The Country—Handsome professional man, 35, seeks woman interested in Manchester, VT. I am an unpretentious guy, who likes the outdoors. Note/photo/phone. 5233 ✉

Attractive, Fun-Loving, Self-Aware—Professional woman, 39, Mediterranean looks - enjoys film, theater, dogs, exercise, home life. Looking to meet a kind gentleman with confidence, self-awareness, strength - for committed relationship. Note/photo please. 9435 ✉

Let's Go Mets—Jewish female looking for fellow fan. I'm 31, very attractive, fun, fit, warm and wise. Tired of playing the field? Send note/photo/phone. 9440 ✉

Good-Looking, Successful, Athletic—Modest male, 31, seeks honest relationship with slim, shapely, classy Jewish female, 22-29. Photo a must. 9429 ✉

Don't Read This—Unless you want a truly wonderful and special man - 5'10", 160 lbs, very sexy, very good-looking, muscular build, early 40s, divorced four years, Jewish, successful career in the recording industry, polished, secure and emotionally stable. Interests include working out, tennis, golf, skiing, travel, music and fine dining. Only missing ingredient: the companionship of a very fine and classy lady - 27-37, very attractive, thin, nonsmoker, who is ready to have it all. Photo a must - will gladly exchange. 5272 ✉

Can't Get You Out Of My Mind—Never did get your name, but you're very attractive, 30-40, Christian, educated, nonsmoker, had a great sense of humor and seem to enjoy life to the fullest. You said you like the fact that I was tall (even called me handsome), was a business-owner, who had like interests (sunny beaches, golf, travel, theater and fine dining)! My living in NJ near NYC seemed to appeal to you. How about another drink at '21', but please, put me out of my misery with a note and photo. I've certainly missed you. 5285 ✉

Wealthy Australian Businessman—Henry Kissinger looks, 32, seeks pear-shaped Jewish female, no older than 24, for marriage. Respond by phone and get response within 24 hours. 4886 ✉ ☎

Kindred Spirit Sought—Warm-hearted, aristocratic, cultured, tall, 6'3", thin, dark hair, Nordic complexion, blue eyes, very handsome, very wealthy, modest, 35-year-old Jewish industrialist - seeks beautiful, Jewish young lady, 18-25, for serious relationship. Photo/note. 4885 ✉

Adventurous—Attractive, upbeat Jewish male, 28, who is sincere, humorous, athletic and loves to travel, looking for friendship and romance with an attractive, fit, fun-loving female nonsmoker. Photo apppreciated. 9463 ✉

A Great Guy—27, fun, sincere, creative, handsome Jewish professional - seeks dynamic, bright, energetic woman. Note/photo, please. 9422 ✉

Stop In The Name Of Love—For an attractive, trim Jewish female, 39. I love the beach, weekend getaways, sports, old movies, a roaring fireplace and romance. You're a Jewish man with a sense of humor - fun-loving, honest and not afraid of commitment. Photo please. 4878 ✉

Bicoastal Attorney—NY/California. Nice, pretty, Jewish, mid 30s - wins all her cases...now wants to win heart of successful, accomplished, family-oriented man. Tennis and skiing a plus. 5256 ✉

Mischievous, Sultry Wall Street Lady—39, tall, slim, very attractive, very fit, seeks stylish corporate type with playful humor - like Tom Hanks and Seinfeld - who enjoys Manhattan. We share integrity. Nonsmoker. Note/photo. 4847 ✉

French Man—50, divorced, successful lawyer in Paris - apartment in Manhattan and penthouse in Paris - handsome, 5'10", dark hair. Seeks to meet for romance and marriage a very pretty, model-looking, well-educated professional woman, 30-40, sensual, who likes best European restaurants and travel on Concorde. Photo, note and fax number gets reply with photo and more detail. 9193 ✉

Brilliant, Insightful Male, 40s—Seeks articulate, sensitive female for serious conversation. 5239 ✉

Help!—I've fallen and I can get up with your assistance. Single Jewish professional male, 36, 5'11", looking to reach new heights with that special someone. Photo appreciated. 9462 ✉ ☎

Sophisticated, European-Born Male—Professional, 40s, 5'9" - into dining, wining, travel and the equine world. Has lots of personality - romantic and passionate. Wishes to meet lady of character, who is easy on the eye and easy on the ear. Photo/phone/note. 5282 ✉

The Rite Of Spring Fever—Let's celebrate together! Genuinely warm, witty, very attractive, slim, unpretentious Jewish female, 38, who enjoys long walks, interesting talks, most sports, music of all sorts, ethnic foods, tender moods and surprises - seeks bright, warm, sincere male (36-47), kid at heart, with good sense of humor, for fun and caring relationship. Note/phone/photo appreciated. 9423 ✉

Looking For Love?—So am I. Full-figured Jewish woman, 44, looking for the right man. If you like movies, theater, museums and travel, it could be you. Nonsmoker please. 9438 ✉

Very Pretty, Witty And Wise—Enough to know that a 27-year-old, 5'8", slim, sweet, smart, sexy, playful, happy lady like myself, who enjoys travel, movies, theater, candlelight dinners, NYC, exercise, romance and run-on sentences, can find the man of her dreams through the personals. If you're a tall, handsome, intelligent, sensitive, upbeat, affectionate, successful Jewish man, 28-33, please respond with a note/phone/photo. 4854 ✉

Classy Comedienne—Designer, 28, pretty, petite, Jewish, seeks sincere, intelligent, funny guy, 28-38. Photo please. 5281 ✉

Smart And Sassy—Female psychology doctoral student, 38, 5'1", with both brains and good looks, wants man to share lifelong study break full of spontaneity, honesty, laughter and surprise. Photo please. 4872 ✉

Jersey-Bred White Male—25, 5'8", 155, brown hair, blue eyes. Seeks petite woman with dark features, for friendship/relationship. Please send note/phone/photo. 5287 ✉

Eurasian Seeks—Nonsmoking, sophisticated, fine gentleman, 50s, for companionship. 4887 ✉

Winnie-The-Pooh Type—Warm and loving, but bruised front paw on this teddy bear. Black male, 40s, willing to commit to guarding the front door of the cave, even with his bruised paw. 5288 ✉

Honest, Caring, Handsome—Single white male, professional, 28, 6'1" and well-built. Seeks pretty, slim, Oriental, Hispanic or woman of color for serious relationship. Note/phone/photo, please. 5227 ✉

Handsome European—36, successful, sophisticated, sensitive, wants to spoil Asian beauty with brains. Pix. 5271 ✉ ☎

Handsome, Athletic Professional—MBA, 31, who enjoys politics, sports, museums, traveling and partying. Seeks relationship and fun with pretty, sexy, well-educated woman with similar interests. Note/photo/phone. 5226 ✉

Pretty, Blue-Eyed Brunette—30s, Jewish, Wall Street attorney, former art director. Trim, athletic, intelligent, confident, accomplished, sensitive, artistic, genuine - happy with my life and seeking to share it with a successful, handsome professional man, 35-48, with class. Photo. 9427 ✉

White Jewish Female—Nonsmoker, seeks someone to fly me to the moon - and anywhere else. I'm 50ish and know what I want: a kind, loving relationship with a fine gentleman, with a heart of gold, and has time to enjoy the best of what life has to offer. You must be kind to animals and kinder to me. I love movies, dancing, long walks and picnics in the country. Note and picture appreciated. 5231 ✉

Timing Is Everything—Pretty, witty, bright, vivacious, secure Jewish female, 38ish, seeks Jewish male, 36-46, for a lifetime of love and laughter. Phone. 9439 ✉

Handsome, Nordic Professional Man—33, 5'10", seeks Protestant woman, 25-35, of Wasp or Northern European descent. Note/photo, please. 5230 ✉

Stunning Blond—Classy, bright and warm, 38, MBA, Jewish, 5'5", great figure, basic traditional values - loves museums, books and Atlantic City. Searching for intelligent, accomplished, successful and family-oriented male, 38-45, kind, compassionate, decent and marriage-minded. Manhattan, North Jersey preferred. Smoker okay. Photo a must. 4838 ✉

Creative, Confident, Urbane Female—Seeks that special guy who wants to share all that life offers up. Prefer 5'10", handsome, good physique, well-educated and well-traveled, with a sense of humor, 30-40ish. Photo. 9424 ✉ ☎

Pretty, Petite, Smart, Sweet—LI Jewish widow - welcome meeting personable, educated gentleman, 55 plus. 5240 ✉

If You're Looking For...—A sexy, smart, successful Jewish female, who is upbeat, outgoing and lots of fun, look no further. I'm 27, good-looking, well-built. My free time includes theater, ballet, tennis and exotic travel. Looking for an intelligent, successful, good-looking Jewish male, 27-35, who is communicative, warm and has a great sense of humor. Those under- or over-qualified need not reply. Photo/phone/note. 5241 ✉

Pre-Season Special—Attractive, bright, warm, sensual woman, with great legs, who loves to laugh, travel, dine out, attend theater, museums and sporting events, and spend time with family and friends - can be yours if you are a 40s-50s, Jewish professional who is intelligent, sincere, affectionate, fun and wants to love and be loved. This is a limited time offer, so respond for an exclusive showing. 4852 ✉

Lawyer/Jazz Musician—31, Jewish male with heart of gold seeks dynamic, creative, attractive woman who has a love of music, for romance and possible serious relationship. Recent photo a must. 9437 ✉

Greenwich, CT Professional—Investment manager, divorced white male, tennis player, an EMT volunteer, 50 - seeks 36-42, very attractive, sensitive lady, for adventure. Photo/note/phone. POB 392, Old Greenwich, CT 06870.

Single, White Jewish Female—Tall, slim, bright, resourceful - likes to swim, play racquetball and dance. And to add to the bargain, am a very pretty, pretty woman. Would like to meet single, white Jewish male in his 50s. 5252 ✉

Compelling Bon Vivant—And attractive male, age 33, wishes to meet an elite female, age 25-40, to explore all of life's pleasures. 9436 ✉ ☎

Sensitive, Warm, Educated—Attractive Jewish woman, 39, looking to meet a caring, successful man to talk to, laugh with and love. Photo/phone/letter appreciated. 4877 ✉

Gracious, Fashionable—Enjoyable-looking, blond curly-haired widow, 60, 5'5 1/2", 124 lbs - into swimming, mystery stories, the arts - seeks kind, gentle, easy-going, interesting gentleman. 9442 ✉

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STRICTLY PERSONALS

What Do Kevin Costner—Warren Beatty, and Alec Baldwin have in common? They are all out of reach. What do 34, 6'1", 180 lbs, handsome, athletic, intelligent, good sense of humor, sensitive, caring and successful in own business have in common? They are all qualities found in me...and within your grasp, if you answer this ad (negative qualities available upon request). Photo a must. 5257 ✉

Firefighter/Search And Rescue—Good-looking, fun-loving, hard-working, 5'9", 180 lbs, 33-year-old, well-rounded Italian seeks smart, fun, slim, pretty, nonsmoking, open-minded, classy woman. Photo and phone a plus. 9464 ✉ ☎

Slim, Pretty Professional—Long brown hair, good figure, sharp wit. Interests: hiking, camping, gardening, computers and travel. Likes animals, children. Seeks professional man, 38-48, for friendship or relationship. 9445 ✉

Only The Best—Sensitive, beautiful, professional Jewish female, 37, is ready to share love and passion with a confident, generous man, 35-45, who wishes to share heart and hearth. Photo/note. 9447 ✉

Seeking One Special Lady—Warm, handsome surgeon, 31, 6', 180, intelligent, athletic and funny, seeks woman with same qualities. Note/photo. 4860 ✉

2008 Presidential Candidate—Seeks running mate for balanced ticket. Good-looking, 34, successful Jewish exec needs attractive, dynamic woman to help me save the world. It helps if you like movies, skiing, tennis, travel and wouldn't mind being spoiled by excess material wealth. Photo/phone guarantees response. 9452 ✉

Big Blue Eyes—Pretty, shapely woman exec, who almost has it all, seeks that one special man who is successful, open, sincere, with a zest for life and a quick smile. Age 40-55. Photo, please. 4875 ✉

Oriental/Latin Lady—Of child-bearing age sought by late-40s, Ivy-educated, financially secure, Swiss-born, semi-retired businessman. You are cultured, independent, sensual, adventurous, like outdoors. You - like myself - attract easily the opposite sex, but want a very special man. I am youthful-looking, 6', 160 lbs, love diving/boating, cosmopolitan, multilingual. Travel worldwide, unencumbered, very positive outlook on life. Photo/bio. 4862 ✉

Handsome And Kind—Professional man, 38, enjoys the arts, the outdoors and sweet romance. Seeks attractive, sensitive, communicative and cuddly professional woman (nonsmoker) to share happy times and more. Note/phone/recent photo appreciated. 9455 ✉

Attractive Jewish Male, Professional—40s, wants to meet his soul mate - for fun and family. Photo/note. 5286 ✉ ☎

Female Movie Buff, 39—Seeks good-natured/looking, nice, fun guy for romance or friendship. 1579 ✉

I'm Ready If You Are—Tall, almost-handsome, intelligent, witty, humorous, dependable, adventurous, romantic, affectionate, well-educated, well-traveled, 35, gentleman, looking to settle down with a sophisticated, contemporary European woman, 25-35, with traditional values and compatible qualities. 9430 ✉ ☎

Tall Artist—40, trim, attractive male, seeks: a bright, slim, attractive woman who enjoys country/city activities and a sense of humor. 5228 ✉

Israeli-American MS/PhD, 40—Would like to meet an intelligent woman for friendship leading to marriage. 4874 ✉

Technology Consultant/Publisher—Culturally eclectic, fit man, 5'10", 47. Chair Soho group. Seek visually literate female muse. Photo. 4846 ✉

Pretty Jewish Investment Banker—31, slim, happy, secure (emotionally and financially), caring, sit-down comic! I love my family, movies, theater, tennis, and all spectator sports except mud wrestling. You're a handsome, fit, established Jewish man, 29-38, ready for friendship, love, marriage and family (preferably in that order). Photo a must. 5250 ✉ ☎

One-Of-A-Kind Professional Male—30, 5'10", slim, down-to-earth, gorgeous blue eyes - enjoy fine wine, dining, dancing, jazz, classic rock, antique shows, fashion, sports, adventure, photography. Looking for serious relationship with warm, attractive professional female, 25-35. Photo. 9205 ✉

Dynamic—Educated, pretty, Christian professional woman, 5'7", blond, blue, 61, financially secure, zest for life, fluent in four languages, high values - likes dancing, traveling, theater, etc. Seeks attractive professional gentleman - refined, financially secure, kind, sense of humor. Letter/photo. 5234 ✉

Beautiful—Princeton-area environmental attorney, 34, known for being a witty and caring friend; enjoys hiking in the country, museum-going in the city, and giving dinner parties. Seeks professional male with a sense of humor and positive outlook, before the first blooms of spring. 5225 ✉

We Live As We Dream · Alone—Unless you want a slim, very attractive, nonreligious Jewish female, young 40s, and you are a fit male with a good mind, face and personality. 9417 ✉

Don't Even Think—About answering this ad unless you are 5'7" plus, chic, very pretty, 30 to 40, interested in a very special widower who is affluent, attractive, fun. If you are a super woman, this could be a great rest of your life. Photo/note. 9421 ✉

Guy, 36—Hi - I'm nice, funny, smart, tall and can really dance ballroom. 4880✉

Shining Star—35, 5'8", successful, surely sincere, somewhat silly - seriously seeks slightly sane, semi-secure, sensual sweetheart set on sharing. 4876 ✉

Feminine—Sincere civil engineer, 31, with a good sense of humor, seeks an outgoing man (28-35) with a terrific sense of humor. If you like comedy clubs, Atlantic City, tennis, golf and Bugs Bunny, then drop me a note and let's see what happens. (Photo.) 9420 ✉

Jersey Guy—Good-looking, tall, late 40s, successful, active and fit. Seeks lady for sailing on Chesapeake, Vail skiing, quiet times at my waterfront shore home. You are slim, romantic, attractive, fit nonsmoker, 35-45. Note/photo/phone please. 4845 ✉

Warm, Sensitive, Funny—Professional woman looking to share life with a similar white, Jewish single man, 40-50. I'm very special, with much to offer. I'm an attractive, full-figured woman - I hope you agree. Photo/note appreciated. 4836 ✉ ☎

Are You Funny?—I may not tell a good joke but I'm a great audience. I'm attractive and enthusiastic, 30, CPA, 5'1", Jewish female, looking for a 29-35, professional Jewish male, who's down-to-earth, open-minded, and comfortable in black tie or blue jeans. 4849 ✉

Jewish Mother's Dream—39, 5'10", very successful and handsome dental specialist, with varied interests, style, sensitivity, wit, but above all: a true gentleman. Seeks a well-educated Jewish lady who is refined, slim, very pretty, 36 or younger, and is looking for a heart that will be available forever. Photo/note/phone. 5245 ✉

Intelligent, Attractive Male—35. Likes Brahms, books, movies, dogs, kids, work. Seeking warm, happy, attractive counterpart, 20s-30s, for fun, romance, commitment. Letter/photo, please. 9446 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 731

BY MARY ANN MADDEN

"I'm Lean, I'm Mean, I'm on the Scene"—Cassius

"Watch Yo' Ass"—Soothsayer, Calpurnia

"Ouch"—Caesar

"Not That I Loved Caesar Less,
But That I, Like, Loved Rome More"—Brutus

"Brutus, Yo, Man,
Baddest Roman"—Mark Antony and Entire Company

Above, "Street Caesar," a failed backer's audition. Competitors are invited to devise titles for up to five songs suggesting a bad musical based upon good work.

Results of Competition 728, in which you were asked for unaffecting additions to an imaginary classified.

Report: You manage to surmount obstacles, delight the heart, and frighten the casual observer. And don't think we're not grateful. Winsome—nay, pathetic—ads were placed by Dracula, fiduciary felons (incarcerated white-collar perps), political candidates, and, of course, ventriloquists. Separate stories.
As I type, a man is arrested outside the window near my personal tree. There are 9 million stories in the naked city, and it's just one damn thing after another. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

I'm Okay, You Are Too! SM, 34½, successfully completed therapy, now well adjusted, no more compulsions, high self-esteem, laid-back. Wants to share life with same. Phone weekday evenings after 6:17 P.M., weekends before 11:08 P.M.
E. Stallworth, Willow Grove, Pa.

Divorced White Monarch seeks fertile woman of good breeding. Holbein portrait a must.
Eric Levin, N.Y.C.

Hunk. TV star seeks local young woman for romance. Because of my celebrity status, I must wear full face-and-body disguise. However. . . .
Jack Ryan, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Nearly Handsome Bespectacled SM, multilingual and introspective. Likes Verdi, eclipses, and puffins. Hates basketball, queues, and marigolds. Seeks ornithological partner for weekend peregrination. No cuckoos, please.
Bobby J. Ward, Raleigh, N.C.

Slightly Heavy Debbie Reynolds (if she were Jewish) look-alike who enjoys cutting coupons, Entenmann's chocolate donuts, and long walks on the beach seeks soulmate. No swingers, please.
Caryn Mimoun, Santa Monica, Calif.

Animated Urbane Female, 50. Literate, successful, spiritual, and fun. Slight speech impediment. Seeks interesting companion for walks, travel, or more? No cwazies.
David English, West Somerville, Mass.

And Honorable Mention to:

Goddess Seeks Acolyte. Must be fond of theater, film, ballet, museums, concerts. I am a personal friend of Armand Assante.
Melissa Montrose, Phoenix, Ariz.

Former "Studs" contestant seeks babes with good ideas. Photo a must.
John Michael Tribelli, N.Y.C.
sp. ment.: Louis Raffel, Northbrook, Ill.

Easily Discouraged Gentleman seeks understanding lady to build confidence. But if you're reading this ad, you're probably wrong anyway, but . . . P.O. Box 103.
Charles Lubetkin, Springfield, N.J.

Do You Blow Off Fingers, toes, etc. while cleaning your guns? Don't throw them away! Middle European bodybuilder will pay top $$$. Contact Paul Verhoeven.
S. Rodef, Indianapolis, Ind.

Stunning Abattoir Employee seeks a tender comrade. . . .
Jan Leighton, N.Y.C.

I Saw You in a downtown bar—
I won your heart, I knew;
You: Long and beautiful blonde hair;
Me: raincoat, one brown shoe.

You're still my only fantasy,
Tho' it's a month or more.
I think that you'll remember me—
The coat and shoe were all I wore.
Tom Frenkel, Van Nuys, Calif.

SM Looking for a Nice Woman, age 21–74, who hasn't dated Wilt.
Gary Levine, Melville, N.Y.

DWJM, Young 60s, Heavyset. Hard of hearing, poor eyesight, enjoys chess, pinochle, and politics. Seeks similarly disposed opposite for coffee, conversation, and who knows? Photo unnecessary.
J. M. Glick, Kinnelon, N.J.

SJF, 37, Creative, Slim, never married, well adjusted but maintains very close relations with 2 cats, seeks handsome veterinarian for purrfect future.
J. Perkel, Plantation, Fla.

SWF, 53, formerly Arnold, a dairyman from Oshkosh who died in 1903, seeks kindred spirit. I've been around the block a few times in this life, too.
T. Nash, Winston-Salem, N.C.

45-year-Old Youthful Male, hopeless romantic, seeks lady companion to share intellectual scientific discussions, Thai food, long walks in summer rain, and infant dressing.
Anna Lambiase, Brooklyn
sp. ment.: Pericles Crystal, Scarsdale, N.Y.

WF, Middle Aged, Professional Medium. Looking for centered WM of common age and interests. No letters, no calls.
Steven Colby, N.Y.C.

Ski Course Designer wants mate who must enjoy agony of defeat more than thrill of victory. Box 30, Val d'Isère, France.
Betty Heinze, Oak Ridge, Tenn.

Royal Canadian loves mountain climbing, riding, camping, and Judith Krantz. Wishes to meet young, petite non-feminist. Must love horsies. Box 35, Hill National Park, Manitoba.
Patricia O. Simmons, Louisville, Ky.

SWM, 45. Political animal seeks femme Dem for romantic caucus.
Lin Shafarman, N.Y.C.

Pleasant if Nondescript secretary seeks none-too-successful executive to share discount dreams. Only underachivers need apply. You all know who you are.
Karl Levett, N.Y.C.

Life-Style Consultant Wanted, for diffident middle-aged man. Peaches—do I dare to eat them? Flannel trousers rolled? How about walking along the beach. . . ?
Margarita Levin, N.Y.C.
sp. ment.: Lisa Klein, N.Y.C.

You: Lovely, mysterious, good dancer.
Me: Rich, handsome, charming, swell kingdom.
Jack Labow, N.Y.C.

Want to Share long walks in the rain, recorder duets, Mets games, and the works of Evelyn Waugh? Forget it. Write Box 1134, Seattle, Wash.
William Wallace, N.Y.C.

Answering Machine Fetishist seeks same. We'll talk Panasonic, Sanyo, Phone Mate, listen to various time and date messages, beeps, etc. Record nutty outgoings. Letter only.
David Heiss, N.Y.C.

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Come Fly With Me. Sky diver with both feet off the ground seeks similar airhead for romantic rendezvous above the cloud line. Fear of heights? No problem. When I fall, I fall hard. You too?
William J. Bennett, Muskegon, Mich.

Settled, older male with solid account credentials seeks younger (20–25) female friend. I like: quiet walks, meditation, Lawrence Welk, "Donna Reed" reruns, and occasional Chinese take-out or fast-food binges. If you are a gal who wants it all, I'm your guy.
Barry Bellinger, Washington, D.C.
sp. ment.: Susan Moloney, West Milford, N.J.

WM, 42, widower, beer distributor, 6 kids. Likes monster-car rallies. Seeks petite, quiet woman. Write Bubba, Box 457, Nails, Neb.
O. A. Fastman, Forest Hills, N.Y.

53-year-old divorced male seeks 24-year-old Wellesley grad, book editor, 5′6″, 125 lbs., blonde. . . .
Joel F. Crystal, Scarsdale, N.Y.

Papa Bear seeks Goldilocks. If you dig bubble baths in heart-shaped tubs, pink champagne, Ferrante and Teicher, foto/fone to Box 244.
Charles Almon, Brooklyn

Female cliff climber, 40, seeks rugged, 40-plus male to share scuba or skydiving, bungee jumps, long-term relationship. Smoker. Note, photo to Box 2, Dover, England.
Tom Moloney, West Milford, N.J.

Byte Me! SF, 32. Programmer. Seeking same for weekend of merging. Must have at least 7K.
Edward Castelli, Camp Hill, Pa.

Pair of SM, 27, wishes to meet pair of SF 25–35. We're intelligent, charming circus people who like to double-date. Sisters preferred.
Stuart Brynien, Brooklyn

SWM, 30, Writer-Reporter. Small-town boy at heart seeks SWF, 25–35, similar background and interests, a nonsmoker who loves to fly. Box 11, Daily Planet.
Angela Kirshner, Brooklyn

SJM, Young 55, former toastmaster at Friars'. Looking for SF, "39" or so. Must like Kutscher's and playing shtick ball. Ha. Ha. Get it? Make my life, please.
Miranda Loshin, White Plains, N.Y.
similarly: Karen Crudo, Watervliet, N.Y.

SYAM NS, PC, BA, MA, PH.D., DDM, CEO, IQ 335, obj. L, M, and poss C. Res. NYC, CT, ME, FLA, and BWI. Seeks same, FYI. RSVP. PDQ. XOX.
similarly: William Marley, Saylorsburg, Pa.;
John Blumenthal, Rye, N.Y.;
Vincent Gorman, Yonkers, N.Y.;
Robert Goldman, New Rochelle, N.Y.;
Joseph Falk, College Point, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 731, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 20. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 20 issue. Out-of-town postmarks are given three days' grace.

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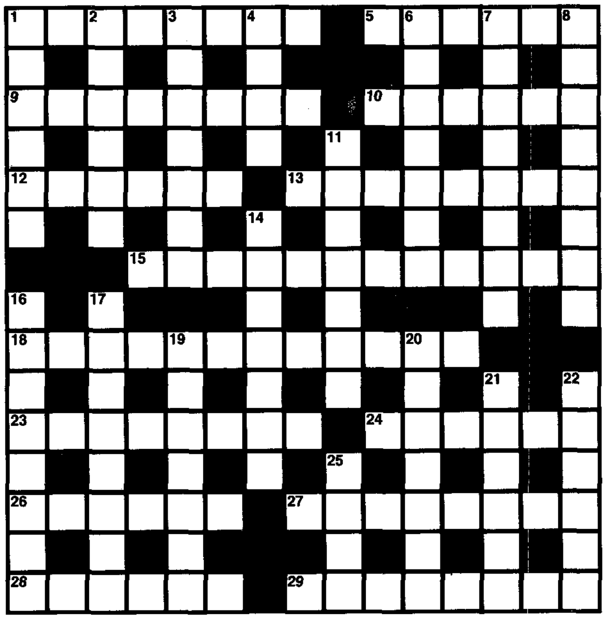
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Seeing if cannabis is used in smart environment. (8)
5 His aim must be good—his heart's in the right place. (6)
9 This could well be responsible for widespread ill-feeling. (8)
10 An afternoon rest is a set requirement. (6)
12 Far from stupid about prize. (6)
13 Having gone along with spirit, beat it! (4, 4)
15 Numbers are employed in the theatre. (12)
18 Chop and wine can be quite an appetising meal. (4, 8)
23 When about 50 a rustic is affable. (8)
24 Popular temporary accommodation design. (6)
26 Made to put off accepting a little money. (6)
27 Finding nothing left, nothing, serving men are sick at heart. (8)
28 Firm note cutting days off. (6)
29 A beast will retain catch, and that's not fair. (8)



DOWN

1 Notice outside quiet little church causing talk. (6)
2 Judges work in quarters provided. (6)
3 The governor may be put inside! (7)
4 Name the right mounts. (4)
6 An Oriental—he's nice when properly treated. (7)
7 Check the remainder before the bad weather. (8)
8 Manage to bring up the largest family after all. (8)
11 Where Scotsmen conceal their loss of hair? (7)
14 Imprisonment for writing. (7)
16 Settles down and produces original work. (8)
17 Constituents angered over English traitor. (8)
19 Hang outlay—back up America first. (7)
20 Be about one's business. (7)
21 Having to deal with electricity unit rise. (6)
22 The way an engineer sees the position. (6)
25 Doctor or fix. (4)

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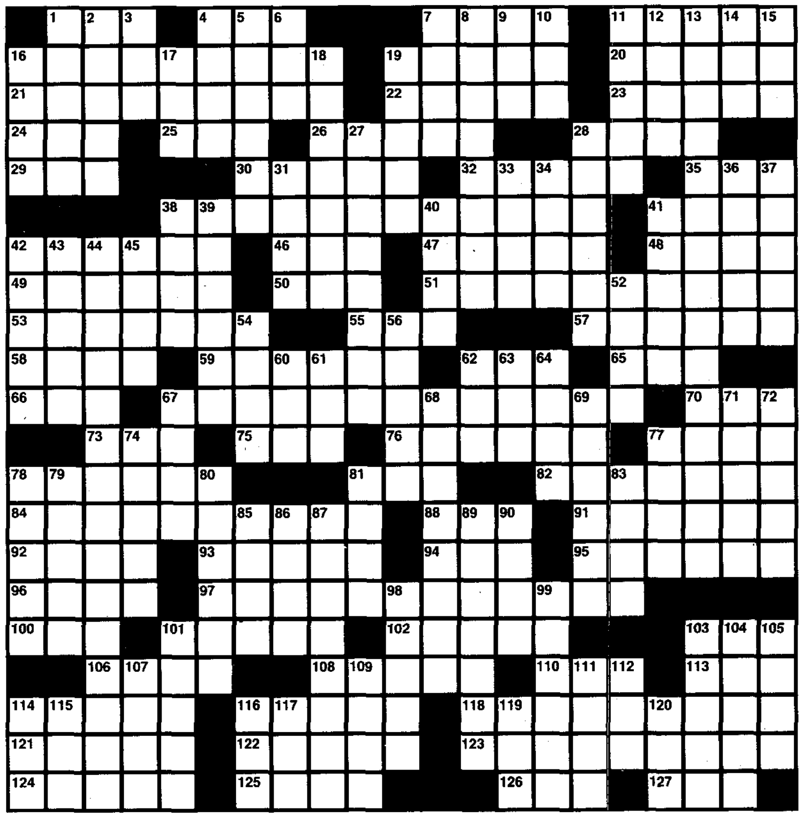
'FRACTURED PLACES': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Pharaoh's snake
4 Incipient flower
7 Reason for aspirin
11 Sculptor Epstein
16 Answer to "what is round and red"?
19 Owned apt.
20 Papal cape
21 Ivan the Terrible's washbowl?
22 More immense
23 A Valentine
24 Paroxysm
25 Mach 2 plane
26 Join forces
28 Swiss hero
29 Pop a question
30 Gung ho
32 Concentrated beam
35 "—— 'nuff!"
38 Royal luggage-lugger?
41 Black: poetic
42 Millionth of a meter
46 Kiln: var.
47 ". . . made him —— of many colours"
48 But not least
49 No matter who
50 Deface
51 Irvin's TV?
53 Segregationists
55 Elec. unit
57 Railroad bag man
58 Fish organ
59 Walk like a duck
62 Burmese statesman
65 Teachers' org.
66 Geologic time span
67 Agatha's remains?
70 Second-level execs
73 East of Md.
75 Bitters, e.g.
76 Midpoint
77 Brown seaweed
78 Shorthanders
81 Lady Windermere's item
82 Sunrooms
84 Mae's flop?
88 Chi. clock setting
91 In a corral
92 Top sheik
93 Sonneteer
94 Speed up
95 Actually existing: Lat.
96 Altar end of a basilica
97 Question on a geography exam?
100 Kin: abbr.
101 Autumn zodiac sign
102 Positions at bridge
103 Tributary
106 Andy's sidekick
108 Happening
110 Divided Asian land: abbr.
113 Final consonant
114 Not as coarse
116 Posh parlor
118 Tennis place for senior citizens?
121 Church dignitary
122 Tony musical, 1980
123 Christmas sailing?
124 Full of gusto
125 Job for Perry Mason
126 Selfish kind of trip
127 Decathlon number

DOWN

1 Author Nin
2 Nosh
3 Score to shoot for
4 Feathery scarfs
5 Northern Ireland
6 Half MIV
7 Sulky expression
8 Renaissance Fra
9 Carp's cousin
10 Hide —— hair
11 It's often wild
12 Inland sea of Kazakh
13 Reiner's vile refuge?
14 "—— Buttermilk Sky," 1946 song
15 London's big timer
16 Pet of whodunits
17 Channel 13 in N.Y.
18 —— bug in a rug
19 Tweet
27 Nations not taking part in a war
28 Totter's partner
31 Power particle
33 Presently
34 Ella's singing style
36 Old Testament book
37 "—— of Old Smokey"
38 Soprano Lily
39 "Buckle my shoe" numbers
40 Gangplank
41 Slur over
42 A Champion
43 "Bombs bursting ——"
44 Where ill women live?
45 Stir the dregs
52 Start of Caesar's boast
54 Teasdale or Delano
56 Holiest city of Islam
60 U.N. license-plate letters
61 Up for payment
62 Samovar
63 Word with wit or pick
64 Functions
67 Hoof sound
68 Cohort
69 Latitude line forming earth zones
71 Keeps supplying
72 Dashiell Hammett's Sam
74 —— nous
77 Welles role
78 Take an oath
79 City near Phoenix
80 Japanese screens
81 Destiny
83 Carson stand-in
85 Rub- ——
86 Perjurer
87 Haifa residents
89 Durango dozes
90 School book
98 Ethan Frome's wife
99 "Cotton ——" (pre-Civil War motto)
101 British truck
103 Sky-blue
104 Screen again
105 City on the Moselle
107 Convene
109 Suffragette's goal
111 In the know about
112 Skyscraper initials
114 Turk's topper
115 —— de France
116 Wine designation
117 Second Mrs. Sinatra
119 Depart, to Scots
120 Mo. for 101-Across



Solutions to last week's puzzles appear on page 101.

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